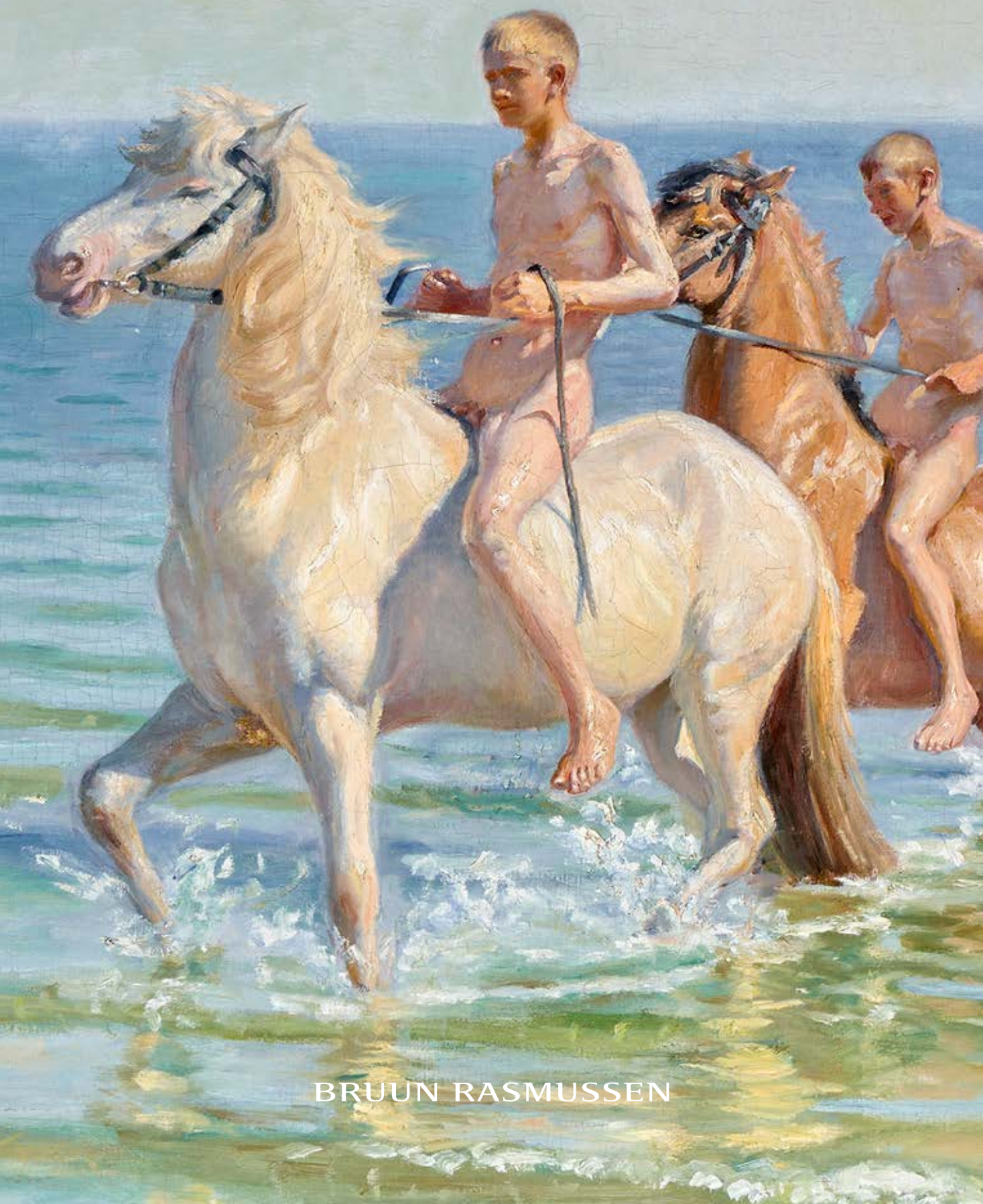


FINE ART



BRUUN RASMUSSEN



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FINE ART



LIVE AUCTION 922

Monday 16 September 7 pm

PREVIEW

Thursday 12 September 11 am - 6 pm

Friday 13 September 11 am - 5 pm

Saturday 14 September 10 am - 4 pm

Sunday 15 September 10 am - 4 pm

or by appointment

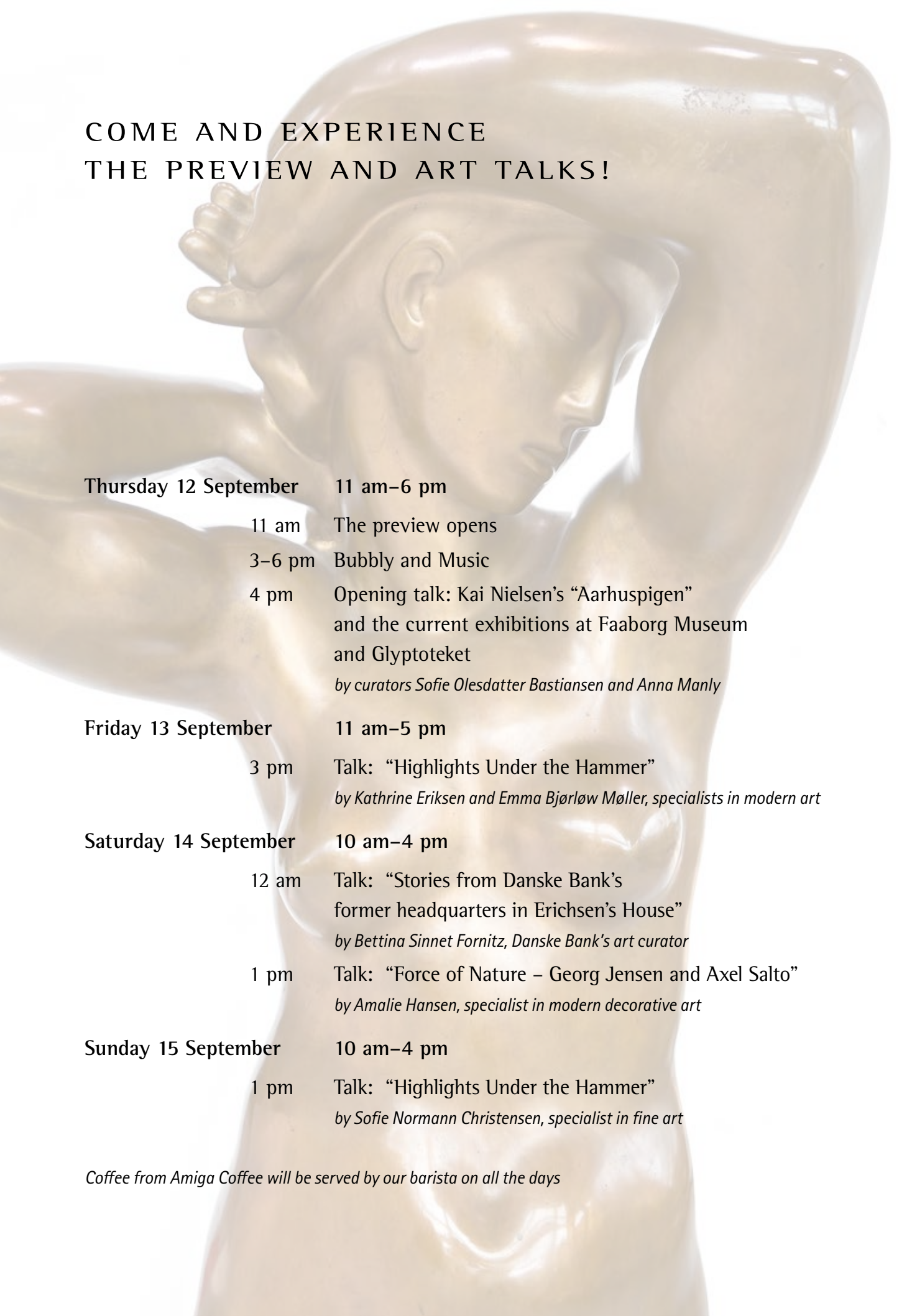
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Thursday 12 September 11 am–6 pm

- 11 am The preview opens
- 3–6 pm Bubbly and Music
- 4 pm Opening talk: Kai Nielsen’s “Aarhuspigen”
and the current exhibitions at Faaborg Museum
and Glyptoteket
by curators Sofie Olesdatter Bastiansen and Anna Manly

Friday 13 September 11 am–5 pm

- 3 pm Talk: “Highlights Under the Hammer”
by Kathrine Eriksen and Emma Bjørløw Møller, specialists in modern art

Saturday 14 September 10 am–4 pm

- 12 am Talk: “Stories from Danske Bank’s
former headquarters in Erichsen’s House”
by Bettina Sinnet Fornitz, Danske Bank’s art curator
- 1 pm Talk: “Force of Nature – Georg Jensen and Axel Salto”
by Amalie Hansen, specialist in modern decorative art

Sunday 15 September 10 am–4 pm

- 1 pm Talk: “Highlights Under the Hammer”
by Sofie Normann Christensen, specialist in fine art

Coffee from Amiga Coffee will be served by our barista on all the days

DAYS OF SALE

Monday 16 September

4 pm	House of Danske Bank - antiques, art and design	1 - 55
7 pm	Fine art	56 - 138

Tuesday 17 September

3 pm	Antiques - decorative art, furniture and carpets	139 - 197
6 pm	Modern art	

Wednesday 18 September - The Art of Luxury

3 pm	Handbags	401 - 411
	Jewellery	412 - 558
7 pm	Wristwatches	559 - 633

Thursday 19 September

4 pm	Force of Nature - Georg Jensen and Axel Salto	
	Modern decorative art	
	Design	

DEADLINE FOR CLAIMING ITEMS: WEDNESDAY 2 OCTOBER

Items bought at this auction must be paid no later than eight days from the date of the invoice and claimed at Nørgaardsvej 3 in Lyngby by Wednesday 2 October at the latest. Otherwise, they will be moved to Bruun Rasmussen's storage facility at Paul Bergsøes Vej 16 in Glostrup at the buyer's expense and risk. Here, they can be picked up from Friday 4 October. This transportation will cost DKK 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.

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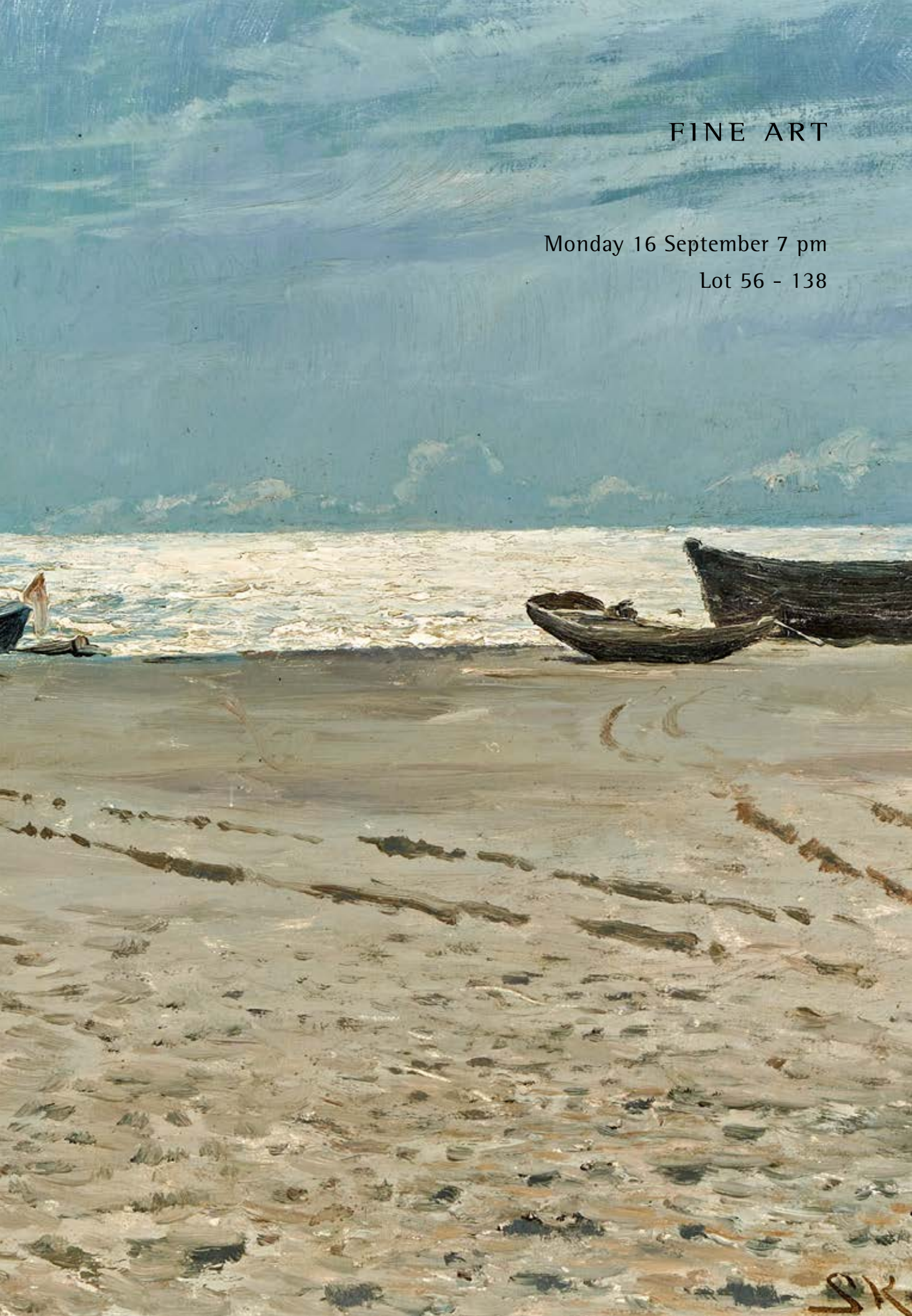
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FINE ART

Monday 16 September 7 pm

Lot 56 - 138



SK



56

56

MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A fisherman from Skagen wearing a red scarf. Signed and dated M. A. 97. Oil on panel. 46 x 37 cm.

Provenance: Bruun Rasmussen auction 633, 1997 no. 346, ill. p. 94.

Bruun Rasmussen auction 1815, 2018 no. 1.

DKK 40,000–50,000 / € 5,350–6,700



57

57
ANNA ANCHER

b. Skagen 1859, d. s.p. 1935

A young woman from Skagen wearing a red scarf seen in profile. Signed A. Ancher. Oil on cardboard. 35 x 27 cm.
An exhibition label on the reverse.

DKK 40,000–60,000 / € 5,350–8,050



58

58

MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A fisherman from Skagen wearing a sou'wester.
Signed M. A. Oil on canvas. 54 x 41 cm.

*Provenance: Bruun Rasmussen auction 880, 2018
no. 27, ill. p. 30.*

DKK 30,000–40,000 / € 4,000–5,350



59

59

MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A fisherman from Skagen wearing a sou'wester.
Signed and dated M. A. 13. Oil on panel.
42 x 32 cm.

*Provenance: Bruun Rasmussen auction 1813,
2018 no. 3. DKK 30,000–40,000 / € 4,000–5,350*



60

60

MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A young woman. Study for "Askepot" (Cinderella). Signed M. A. Oil on panel. 32 x 24 cm.

The present painting is a study for the painting "Askepot" (Cinderella) from 1880/82, which is located in Michael Ancher's studio on Markvej, Skagen (Inv.no. HAF 199). That one Elisabeth Fabritius, A Catalogue Raisonné of the Works of Michael Ancher, 1992, no. 220. Ancher used several young Skagen women as models for "Askepot", both Helene Christensen (1857–1922), Tine Nordmann (1866–1949) and Louise Hallgren.

DKK 50,000–60,000 / € 6,700–8,050



61

61

ANNA ANCHER

b. Skagen 1859, d. s.p. 1935

"Garnet bødes". The net is being mended. Signed and dated A. Ancher 1930. Oil on canvas. 50 x 63 cm.

Exhibited: Charlottenborg 1930 no. 5, ill. p. 84.

Provenance: Bruun Rasmussen auction 650, 1998 no. 93, ill. p. 83.

DKK 40,000–50,000 / € 5,350–6,700



62

62

MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A fisherman sitting in the evening sun in the dunes of Skagen beach. Signed and dated M. A. 16. Oil on panel. 38 x 44 cm.

DKK 50,000–60,000 / € 6,700–8,050



63

63
CARL LOCHER

b. Flensburg 1851, d. Skagen 1915

Fishermen at Skagen's Nordstrand (North beach). Signed Carl Locher.
Oil on canvas. 54 x 82 cm.

Provenance: Bruun Rasmussen auction 561, 1991 no. 52, ill. p. 35.

DKK 50,000–75,000 / € 6,700–10,000

64
CARL LOCHER

b. Flensburg 1851, d. Skagen 1915

A clear day with ships off Hornbæk, brisk wind. Signed and dated Carl Locher Hornbæk 82. Oil on canvas. 45 x 68 cm.

Provenance: Bruun Rasmussen auction 841, 2013 no. 150, ill. p. 128.

DKK 30,000–40,000 / € 4,000–5,350

65
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Breakers at Skagen. Signed M. A. Skagen. Oil on canvas. 32 x 44 cm.

Provenance: Bruun Rasmussen auction 364, 1977 no. 206.

DKK 30,000–40,000 / € 4,000–5,350



64



65



66

66

JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

Spring day by Kalø Vig (inlet). Signed and dated J. L. C. 31. Mai 1863.
Oil on canvas. 37 x 56 cm. DKK 20,000–30,000 / € 2,700–4,000

67

L. A. RING

b. Ring 1854, d. Roskilde 1933

Summer landscape. Frederiksværk, North Zealand. Signed L.A. Ring
and indistinctly dated 99. Oil on canvas. 26 x 48 cm.

*Exhibited: Charlottenborg, "Mindeudstillingen for L.A. Ring", 1933 no. 131.
Kunstforeningen, "L.A. Ring", 1953 no. 45. Ordrupgaard, "L.A. Ring", 1984
no. 69, ill. p. 85 in the exhibition catalogue.*

*Provenance: Master baker Reinhard van Hauen (collector's mark on the
reverse dated 1933). Consul General Victor B. Strand (1953), his auction
Bruun Rasmussen 479, 1985 no. 67. DKK 30,000–40,000 / € 4,000–5,350*



67



68

68 ^{ARR}

JOHANNES LARSEN

b. Kerteminde 1867, d. s.p. 1961

A flock of brent geese over the North Sea. Signed with monogram. Oil on canvas. 117 x 180 cm.

Johannes Larsen painted for the first time in West Jutland in the spring of 1914, where he stayed at Henne Kirkeby Kro (Inn) and painted and studied the Jutlandic nature and especially the birdlife at Filsø. He was so captivated by the area that he visited and worked there numerous times over the next 30 years.

DKK 200,000–300,000 / € 27,000–40,000





69

69

PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Blooming garden in Fredensborg with irises and peonies. A woman is watering the flowers. Signed P. Mønsted Fredensborg 1932. Oil on canvas. 50 x 70 cm.

DKK 30,000–40,000 / € 4,000–5,350



70

70

MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A coffee party in the garden in Skagen on a summer day. Signed M. A. Oil on canvas. 46 x 54 cm.

The people around the table in the garden in Skagen are probably: Engel Saxild (1885–1966) on the far left. Engel and her twin sister Ella (1885–1973) were children in the Saxild family, who were neighbours of the Ancher family on Markvej. Ella emigrated to the USA in 1904, which will explain why she is not present in the painting. On the far right it is probably Henny Brodersen (1868–1960). Henny Brodersen was married to town treasurer Hans Brodersen. Henny had taken care of Peder Severin Krøyer (1851–1909) and his daughter Vibeke (1895–1985) in the turbulent years after Marie Krøyer (1867–1940) had fallen in love with Hugo Alfvén (1872–1960) and divorced Krøyer. The two little girls could be Engel's daughters Merete (b. 1916) and Ruth (b. 1920) – in which case the painting is from the 1920s, which fits very well with Ancher's style at this time.

DKK 200,000–300,000 / € 27,000–40,000



71

71

ANNA ANCHER

b. Skagen 1859, d. s.p. 1935

A woman from Skagen plucks a goose. Signed and dated A. Ancher 1905. Oil on panel. 37 x 28 cm.

The painting is a study for "Julegæssene plukkes" (The Christmas geese are plucked), dated 1904 (The National Gallery of Denmark, Inv. No. KMS1845). The young Skagen woman with the red blouse in the present painting is seen on the right.

Plucking poultry is a motif Anna Ancher has used several times, the first time was with "To gamle, der plukker måger" (An old couple plucking gulls) from 1882 (The Hirschsprung Collection). In the middle of the 1880s, Anna painted "Gamle Lene plukker en gås" (Old Lene plucking a goose) (Art Museums of Skagen Inv. No. 775). Serious and concentrated, Lene does her work just like the old couple. Again in 1904 the motif is coming up, this time with a group of people from Skagen plucking Christmas geese. Anna Ancher must have known Max Liebermann's "Women plucking geese", 1871/72 at the Staatliche Museen zu Berlin. There are strong points of similarity between Max Liebermann's goose picker placed on the right side and the young Skagen woman also on the right side of Anna Ancher's painting (for this interesting point see: Heide Grape-Albers, "Die Malerei Anna Anchers Einblicke in das Alltägliche" p. 58 in "Malerin Anna Ancher in Skagen", exhibition catalogue, 1994).

Provenance: Lawyer Otto Bing. Bruun Rasmussen auction 203, 1967 no. 1, ill. p. 7.

DKK 60,000–80,000 / € 8,050–10,500



72

72

ANNA ANCHER

b. Skagen 1859, d. s.p. 1935

A young woman plucking a swan. Signed A. Ancher. Oil on canvas. 85 x 73 cm.

Exhibited: Herning Kongrescenter, "Skagen i Herning", 2002. ARKEN, "Skagensmalerne - i nyt lys", 2008 no. 6.

Literature: Heide Grape-Albers, "Anna Anchers maleri", in "Anna Ancher (1859–1935) – Malerin in Skagen", Niedersächsisches Landesmuseum, Forum des Landesmuseums, Hannover, The Hirschsprung Collection & The Art Museums of Skagen, 1994–95, mentioned p. 91, ill. p. 61.

Anna Ancher has painted the motif with the young woman plucking a swan in different versions. There is, for example, a version at Kunsten Museum of Modern Art Aalborg (Inv. No. NK 10). Heide Grape-Albers writes about this: "In front of a white wall, which gets its light from the left, sits a young girl. The majestic-looking swan occupies almost the entire diagonal of the painting. Its head is hanging with its beak down on the floor, and its left wing is held in the air so that the woman can better reach the soft down on the chest and belly. The right wing emphasises the curved diagonal in the painting. The girl seems to have just started plucking. The quill is almost intact, yet the large copper pot at her feet is almost full of feathers. [...] the choice of the swan as a motif is unusual, as the picking of geese, ducks and chickens is far more common. But the composition's emphasis on the young girl and the swan – which even in death seems magnificent – on her lap is included and alludes to something mythological, which the educated, bourgeois audience must have noticed. The association with Leda and the swan is obvious." (pp. 90–91).

Provenance: Bruun Rasmussen auction 673, 2000 no. 388. Bruun Rasmussen Vejle auction 115, 2008 no. 1.

DKK 150,000–200,000 / € 20,000–27,000





73

73

MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

"Hestene rides i Bad". The horses are ridden in the water. Signed and dated Mich. Ancher 1900. Oil on canvas. 77 x 111 cm.

Exhibited: Charlottenborg 1901 nr. 656.

Provenance: Label from 'Sagføernes Auktioner' on the stretcher. 'Børge Nielsens Auktioner' 1989.

The motif of two young men riding at the water's edge on Skagen beach is known in two additional versions. One belongs to Michael and Anna Ancher's house in Skagen and one was sold at Bruun Rasmussen auction 888, 2019 no. 38. All the versions of the motif were painted in 1900, and the motif should be considered a main theme within Danish vitalism that unfolded in the years around the turn of the century – not least in the artist colony in Skagen. Vitalism was prevalent throughout society with an increased focus on a free and healthy lifestyle, the physical beauty and strength of the human body, as well as the life-giving and curative properties of nature. The idea of a healthy soul in a healthy body was very popular. For example, the Olympic Games were resumed in 1896 – inspired by the physical and beauty ideals of antiquity.

The present painting reflects this re-vitalization of society. The two young men with healthy, naked bodies embrace the outdoors in the life-giving sunshine in an interaction with nature in the shape of the sea and the beautiful muscular horses. The choice of colours in the painting, with the almost white reflections of light in the quiet green-blue water, that is only whipped up around the legs of the horses, gives the image a vitality in itself, and for many the life in the sunshine on the beach represents the embodiment of the art of the Skagen painters.

DKK 600,000–800,000 / € 80,500–105,000



74

74

P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

"Studie af et Skrivebord". A study of a writing table. 1900. Unsigned. Oil on panel. 34 x 26 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of P.S. Krøyer, 1923, no. 674.

A study for no. 676 in the Catalogue Raisonné: "Georg Brandes. Knæbillede" (Georg Brandes) – a portrait of Krøyer's friend, the critic, writer and co-founder of the newspaper Politiken Georg Brandes (1842–1927) painted on commission by Jacob Hegel, publisher at Gyldendal. Politiken acquired the portrait between 1925–1951.



Katrine Halkier writes about Krøyer's various portraits of Brandes: "In the portraits, it was particularly difficult for Krøyer to bring out Brandes' intellect – what characterized him as a person. Krøyer therefore tried to illustrate this intellect in Hegel's portrait of the author by placing Brandes at a desk surrounded by writing kit and papers that referred to his intellectual work as a writer and speaker". (Katrine Halkier in the exhibition catalogue "Krøyer i Internationalt Lys", The Hirschsprung Collection & The Art Museums of Skagen, 2011–2012, p. 259).

In the present study, Krøyer has focused solely on Brandes' desk with books, writing kit and papers.

DKK 100,000–150,000 / € 13,500–20,000

P.S. Krøyer: Portrait of Georg Brandes, 1900
Photo: JP/Politikens Hus, Copenhagen



75

75

P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

"Fisker set fra venstre, liggende i Sandet med Hovedet bøjet helt ned mod Armene, saa Ansigtet ikke ses". Fisherman lying in the sand. Signed and dated S. K. Skagen 83. Oil on canvas laid on canvas. 43 x 64 cm. H. Chr. Christensen, *A Catalogue Raisonné of the Works of P.S. Krøyer*, 1923, no. 307.

The painting is a study for "Fiskere paa Skagen Strand. Sildig Sommeraften" (Fishermen on Skagen Beach. Late Summer evening) at The National Gallery of Denmark (Inv. No. KMS1233). Krøyer painted this in the summer of 1883. Here, a group of fishermen can be seen placed in the foreground, and Krøyer has worked with placing them in different positions - one standing, one sitting and three fishermen in different lying positions. The author Henrik Pontoppidan (1857–1943) visited Skagen in the summer of 1883 and followed the creation of the painting. Pontoppidan and several of Krøyer's artist colleagues devoutly admired Krøyer's struggle against time to capture the very specific "l'heure bleu" atmosphere.

Exhibited: Københavns Rådhus (Copenhagen City Hall), "Raadhusudstillingen af Dansk Kunst til 1890", 1901 no. 956A (two studies for "Fiskere paa Skagen Strand, Sildig Sommeraften"). Charlottenborg, "En Samling Malerier, Studier og Tegninger af maleren P. S. Krøyer", 1905 no. 81. Kunstforeningen, "P. S. Krøyer 1851–1909", 1910 no. 128.

Illustrated: Alba Schwartz, "Skagen, Den Nye Tid i Oplevelser og Indtryk", 1912, vol. I, p. 143.

Provenance: Lawyer W. Johansen, Fredericia (1910). Bruun Rasmussen auction 526, 1989 no. 55, ill. p. 48.

DKK 200,000–250,000 / € 27,000–33,500



76

76 MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

"Gamle Søren". Old Søren. Signed and dated Mich. Ancher 90. Oil on canvas. 61 x 47 cm.
Provenance: Bruun Rasmussen auction 589, 1993 no. 105, ill. p. 41.

DKK 30,000–40,000 / € 4,000–5,350



77

77 MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Portrait of Josef Bonatzi (1845–1913), the Bohemian cobbler from Skagen. Unsigned. Oil on canvas. 55 x 42 cm.

Provenance: The artist's daughter Helga Ancher, her estate auction Bruun Rasmussen 178, 1965 no. 31. Bruun Rasmussen auction 561, 1991 no. 69, ill. p. 45.

Presumably a study for a full figure portrait of Bonatzi from 1906, this sold at Bruun Rasmussen auction 909, 2022 no. 8.

Bonatzi was one of Skagen's true characters. The Bohemian cobbler had travelled by foot through Europe before he was eventually stopped by the sea at the tip of Skagen in 1882. Here he remained – living in a dilapidated hut until his death in 1913. After his death, the house was burned as a Midsummer's Eve bonfire, which is depicted in a painting by Carl Locher. Several paintings were made by Michael Ancher, where he used Bonatzi as a model in his depictions of life in Skagen.

DKK 40,000–50,000 / € 5,350–6,700



78

78
MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Portrait of a little girl with her teddy bear. Signed and dated M. A. 07.
 Oil on canvas. 49 x 40 cm.

Provenance: Bruun Rasmussen auction 548, 1990 no. 62, ill. p. 67.

DKK 125,000–150,000 / € 17,000–20,000



S. Krüger



79

79

P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

Moonlight over Skagen beach. Wheel tracks in the sand and boats lying on the beach. Signed and dated S. Krøyer Skagen 83. Oil on canvas laid on canvas. 44 x 64 cm.

Provenance: Frederikke Treschow (1856–1946), married 1901 to Lauritz Tuxen (1853–1946). Krøyer also painted a portrait of Frederikke Treschow in 1883. That one H. Chr. Christensen's Catalogue Raisonné of the works of P.S. Krøyer, 1923, no. 289. Today at Skagen's Art Museums (Inv. no. 1244).

Moonlight was a recurring motif in Krøyer's art, and in the exhibition catalogue "The Blue Hour of Peder Severin Krøyer" (Musée Marmottan Monet in 2021), his relationship to the motif is described as follows: "There can be no doubt that the moon constituted a typical landscape study for Krøyer in his late years. At the end of the 1960s, his daughter, Vibeke Krøyer, took steps to get the first biography of Krøyer under way, written and published by the journalist and painter Ernst Mentze in 1969. She gave an interview on this occasion, recalling this anecdote from the late summer of 1906, when she was aged eleven: 'We sometimes cycled along the southern beach when the sand was hard enough. Father felt drawn to the sea. During a stay in the mountains of Tyrol, I remember him being surprised that people could live this far away from the sea, which is salty like human tears. – The sea beneath the light of the moon probably presented the strongest urge. Father was moonstruck. He had to get out there–.[...]' (Mette Harbo Lehmann in "The Blue Hour of Peder Severin Krøyer", Musée Marmottan Monet, 2021, p. 210).

In the present painting, Krøyer has not included the light source itself, the moon, but focused on the shimmering reflection in the water's surface, which is further emphasized with pasty brushstrokes.

DKK 1,000,000–1,200,000 / € 135,000–160,000



80

80
HOLGER DRACHMANN

b. Copenhagen 1846, d. Hornbæk 1908

Fishing boats off the coast of Scheveningen, The Netherlands. Signed and dated Holger Drachmann Scheveningen 1883. Oil on canvas. 45 x 69 cm.

Provenance: Bruun Rasmussen auction 716, 2002 no. 1420, ill. p. 164. Bruun Rasmussen auction 813, 2010 no. 90, ill. p. 74. DKK 30,000–40,000 / € 4,000–5,350

81
CARL LOCHER

b. Flensburg 1851, d. Skagen 1915

"Foraarsdag i Sundet. Frisk Kuling". Spring day at Oresund. Fresh gale. Signed Carl Locher. Oil on canvas. 81 x 131 cm.

A French stamp on the reverse of the canvas.

Exhibited: Charlottenborg 1885 no. 597.

DKK 60,000–80,000 / € 8,050–10,500



81



82

82

C. F. SØRENSEN

b. Samsø 1818, d. Copenhagen 1879

"Parti paa Nordkysten af Samsö i Besser Fjord". View from the north coast of Samsø in Besser bay. Signed and dated C. Frederik Sørensen 1846. Oil on canvas. 87 x 112 cm.

Mona Christensen and Jan Faye, A Catalogue Raisonné of the Works of C.F. Sørensen, 1991, no. 33.

Exhibited: Charlottenborg 1846 no. 200.

Provenance: Winkel & Magnussen auction 99, 1931 no. 136. Winkel & Magnussen auction 107, 1932 no. 163. Bruun Rasmussen auction 402, 1979 no. 220, ill. p. 63.

DKK 75,000–100,000 / € 10,000–13,500



83

83

JACOB PETERSEN

b. Flensburg 1774, d. Copenhagen 1855

Ship portrait of the Danish brigs "Frode" and "Thorvald" off the coast of Malaga, Spain. Signed and dated I. P. Malaga 1844. Oil on canvas. 58 x 79 cm.

Literature: "Jacob Petersen. Danmarks internationale skibsportrætmaler", no. 303.

Provenance: The Heering family. Nellesmann & Thomsen auction 729, 1998 no. 1124.

The brigs were built in Svaneke for shipowner and wholesaler P. F. Heering; "Thorvald" was built in 1837-38 and "Frode" in 1843.

DKK 30,000-40,000 / € 4,000-5,350



84

84

MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

Summer day at a half-timbered house with a red thatched roof. Flowering elder bushes by the fence and a heap of firewood. Presumably from Skagen. Signed M. Rørbye. Oil on paper laid on canvas laid on panel. 25 x 41 cm.

Provenance: The collection of Bendt Fredberg, the longtime owner of Brøndum's Hotel in Skagen. Bought at Berg's Art Gallery in Skagen.

Martinus Rørbye came to Skagen as the first academy-educated artist in 1833. In 1834, he exhibited "Strandscene på gammel Skagen med optrækkende uvejr" (Beach scene on old Skagen with rising storm). After this, 14 years passed before Rørbye returned to Skagen again in the years 1847-1848. He painted among others "En strandingskommissionær ved vestkysten af Jylland" (A commissioner of wrecks at the west coast of Jutland). That one sold at Bruun Rasmussen auction 465, 1984 no. 304 to the Art Museums of Skagen for 310.000 DKK (Inv. No. 1399); and "Et stort skib under kalfatring ved Frederikshavn" (A large ship under caulking at Frederikshavn). That one sold at Bruun Rasmussen auction 912, 2023 no. 177 to Louvre in Paris for 1.2 mil. DKK.

DKK 75,000 / € 10,000



85

C. W. ECKERSBERG

b. Blåkkrog near Aabenraa 1783, d. Copenhagen 1853

"Situation ved Rhinstrømmen". View by the Rhine. Signed and dated E. 1810. Oil on canvas. 47 x 59 cm.

Philip Weilbach, A Catalogue Raisonné of the Works of C.W. Eckersberg, 1872, p. 213 under "II. Malerier udførte paa Rejsen og under Opholdet i Paris. 1810-1813" (II. Paintings executed on the journey and during the stay in Paris. 1810-1813).

Emil Hannover, A Catalogue Raisonné of the Works of C.W. Eckersberg, 1898, no. 94.

Exhibited: Kunstforeningen, "Udstillingen af C. W. Eckersbergs Malerier", 1895 no. 56.

Literature: Emil Hannover, "Maleren C. W. Eckersberg", 1898, mentioned and ill. p. 50. "C. W. Eckersberg's diaries 1810-1837", volume I, published and annotated by Villads Villadsen, 2009, mentioned p. 56.

Provenance: Chamberlain Christopher von Bülow to Nordfeld and Aulebæksgaard (1811). Warden of the Royal Cabinet of Curiosities Johan Conrad Spengler (1767-1839), his estate auction 8 October 1839 no. 15. Here acquired by merchant Laurits Nicolai Hvidt; his son, Eduard Julius Hvidt; his son, Laurits Nicolai Hvidt; his widow, Elisabeth Hvidt, née Gammeltoft (1895, 1898). Sotheby's, London, 27 March 1990 no. 2. Christie's, London, Old Masters Part II: Paintings, Sculpture, Drawings and Watercolours, 3 July 2024 no. 220.

In the early summer of 1810, Eckersberg went on his great journey abroad to Paris and Rome. The journey went through the Harz in Germany and along the Rhine, and several drawings and a few paintings from Eckersberg's hand



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are known from here, including "Partie af Ilse dalen paa Harzen" (From the Ilse valley in the Harz) (Hannover no. 92) and "Partie af Okker dalen paa Harzen" (View from the Oker Valley in the Harz) (Hannover no. 93) and the present painting.

On Monday, September 24, Eckersberg arrived in the Rhine region as he travelled from Frankfurt to Wiesbaden. Two days later, he writes the following in his diary about the further journey and the experience of the area (in Danish): "Wednesday the 26th from there to Iberg where we got on board the water stagecoach from Mainz, and we went with it down the stream of the Rhine to Coblenz where we arrived the same day's evening at 10. As beautiful as it was strange, and remarkable was the road from Bingen to Coblenz, the river runs there between very high steep rocks on which and between are the most beautiful vineyards on both sides. A great quantity of ruins of old knights' castles are seen here on each side of the stream, wonderfully built on the steepest cliffs and the highest peaks of the mountains. A rare old castle which was still very well maintained and very remarkable is: Die Pfalz, it is built right in the middle of the river on a cliff, all the former Counts of the Palatinate are from there."

Eckersberg describes the motif of the painting as follows: "The Rhine stream approximately 4 miles southeast of Coblenz. On the left you can see down the Rhine stream, the water stagecoach is seen sailing down with the stream, two men pulling a small river barge loaded with goods up against the stream. To the right, on a mountain planted all around with vines, you see an old ruin of an ancient knight's castle called Gutenfels, a similar one can also be noticed on a high hill in the background somewhat to the left. On the middle ground you can see some of the village of Kaup, from there you can see along the road to ... walking woman who has collected greens etc." (cited from "C. W. Eckersberg's diaries 1810–1837", volume I, published and annotated by Villads Villadsen, 2009, p. 56).

DKK 500,000–600,000 / € 67,000–80,500

FREDERIK SØDRING

b. Aalborg 1809, d. Hellerup 1862

View of the Cliffs of Møn. Study. 1829–1831. Signed F. Sødring. Oil on canvas. 29 x 22.5 cm.
Frederik Sødring was a student of the landscape painter Jens Peter Møller (1783–1854), but in his early years also greatly influenced by Christoffer Wilhelm Eckersberg (1783–1853), who mentions Sødring several times in his diary, and Eckersberg's students – Sødring shared a studio with Christen Købke (1810–1848) in the early 1830s. Famous is Købke's portrait of Sødring from 1832 (The Hirschsprung Collection), from that particular period.

Sødring was also drawn early in his career to the Norwegian painter Johan Christian Dahl (1788–1857) and his magnificent romantic landscapes and Sødring's first exhibited works at Charlottenborg in 1828 (no. 96 and 97) were two copies after Dahl.

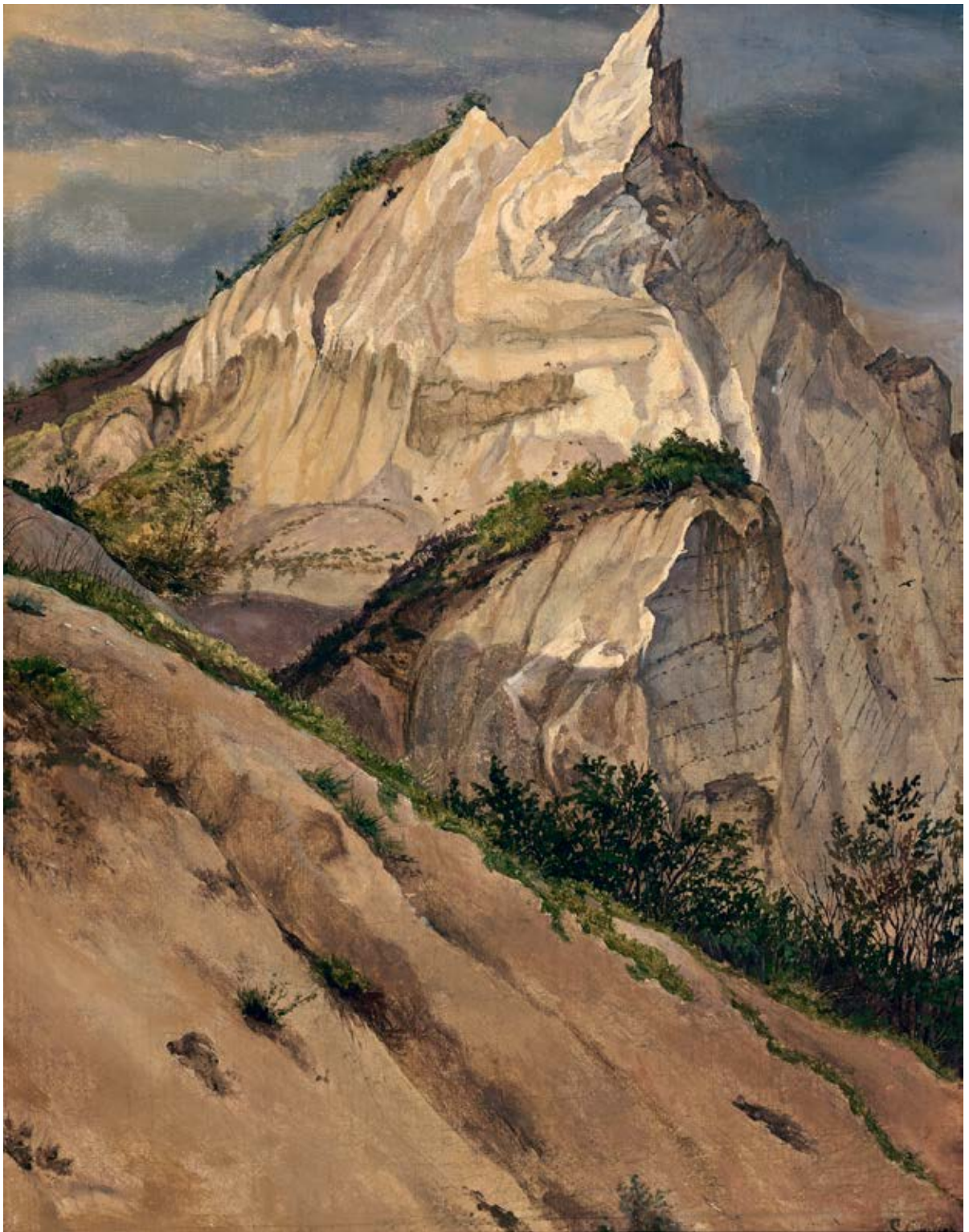
The Cliffs of Møn became a recurring and significant motif for many of the Golden Age artists. The Cliffs represented at one and the same time the Danish nature that became so important for the Golden Age artists to present, but also with its magnificent mountainous otherness something completely different, which linked the motif to the romantic currents in Europe, and this undoubtedly appealed to Sødring's romantic vein in continuation of his fascination with Dahl.

Sødring painted on Møn and its surroundings in the years 1829–1831 and there are several works and studies from the Cliffs of Møn in the catalogue raisonné of the works of the artist from these years (Lilian Vestergaard in 'Kunstmuseets Årsskrift 1977–1980', The National Gallery of Denmark, 1981, no. 15–22).

In his diary, Eckersberg on 8 September 1830 mentions, among other things, that (in Danish): "Sødring had returned, he showed his studies from this summer". Sødring has very likely returned from his summer stay on Møn and has presented his studies after nature to the respected professor and the present study may very well have been one of these.

Here, Sødring has gone very close to the subject, and stands almost in the middle of it, instead of standing at the proper distance observing it, whereby the cliff towers above us, so that we are overwhelmed by the great nature, despite the fact that the painting itself is not very large.

DKK 100,000–150,000 / € 13,500–20,000



86



87

87

CONSTANTIN HANSEN

b. Rome 1804, d. Frederiksberg 1880

"Mandlig Modelfigur. Han sætter Foden op paa en Sten og binder sin Sandal. Over højre Ben ligger et rødt Drapperi; ved Stenen et Sværd. Baggrunden er en skov". A Male Nude. He places his foot on a stone and ties his sandal. Above the right leg is a red drapery; by the stone a sword. The background is a forest. 1872. Unsigned. Oil on canvas. 94 x 73 cm. *Emil Hannover, A Catalogue Raisonné of the Works of Constantin Hansen, 1901, no. 578.*

Constantin Hansen writes about the work in his diary on 2-10th April 1872 (in Danish): "Painted a male nude together with my son and his friends Terkelsen and Johansen" (cited from Emil Hannover, "Maleren Constantin Hansen", 1901, p. 351).

The son is Sigurd Konstantin-Hansen (1850-1938) and the other two are presumably Michael Therkildsen (Terkelsen) (1850-1925) and Viggo Johansen (1850-1925).

Provenance: Mrs Kristiane Konstantin Hansen (1901). Bruun Rasmussen auction 336, 1975 no. 57. DKK 30,000-40,000 / € 4,000-5,350



88

88

L. A. SCHOU

b. Slagelse 1838, d. Florence 1867

"Nøgen model". A male nude. Signed with monogram and dated 59. Oil on canvas laid on canvas. 24 x 29 cm. DKK 30,000–40,000 / € 4,000–5,350

89

JULIUS PAULSEN

b. Odense 1860, d. Copenhagen 1940

Seated female nude model. Signed and dated Jul. Paulsen 1912. Oil on canvas. 74 x 92 cm. DKK 20,000–30,000 / € 2,700–4,000



89



90

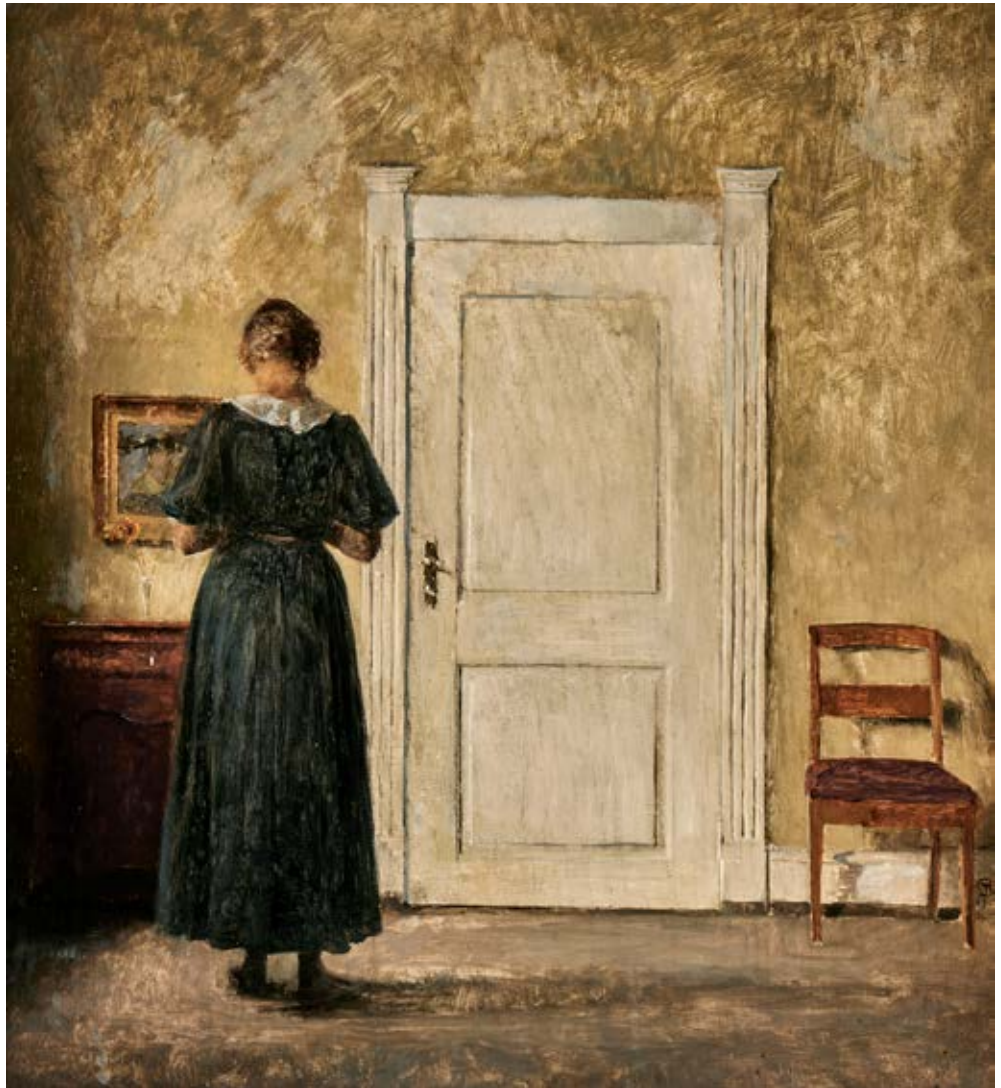
90 CARL HOLLSØE

b. Aarhus 1863, d. Asserbo 1935

Interior from a living room with a woman reading. Signed C. Holsøe. Oil on canvas. 56 x 47 cm.

Provenance: Bruun Rasmussen auction 548, 1990 no. 122, ill. p. 101.

DKK 100,000–125,000 / € 13,500–17,000



91

91

PETER ILSTED

b. Sakskøbing 1861, d. Copenhagen 1933

Interior with a woman standing with her back turned next to a white door. Signed with monogram and dated 1912. Oil on panel. 45 x 40 cm.

Provenance: A. Simmelhag. Sotheby's, London, "Nineteenth Century European Paintings - Drawings and Sculpture", 22 November 1988 no. 63. Bruun Rasmussen auction 561, 1991 no. 94, ill. p. 21.

Ilsted has also made the motif as a mezzotint in 1912 (Opus 11).

DKK 200,000–250,000 / € 27,000–33,500



92

92

HARALD SLOTT-MØLLER

b. Copenhagen 1864, d. s.p. 1937

Portrait of the artist's daughter Lykke Slott-Møller (1893-1973) in a white summer dress and with two Italian dolls in her arms standing by a currant bush. Signed and dated Harald Slott-Møller 1902 and 1903. Oil on canvas laid on panel. 90 × 47 cm. Exhibited: Charlottenborg 1904 no. 505 with the title "Barneportræt" (portrait of a child). Den Frie Udstillingsbygning, "Malerier, skulpturer og tegninger samt arbejder af dekorativ art udførte af Agnes Slott-Møller og Harald Slott-Møller i årene 1885-1908", 1909 no. 141 with the title "Barneportrait af Lykke Slott-Møller" (Portrait of Lykke Slott-Møller as a child).

Provenance: Sophie Alberti (1909). Thence by descent in the family until today.

Sophie Alberti (1846-1947) was a Danish suffragette and chairman of Kvindelig Læseforening (Women Readers' Association) from 1891 to 1921.

DKK 30,000-40,000 / € 4,000-5,350



93

93

P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

"Skuespillerinde ved det kgl. Teater Fru Emma Thomsen i kostume". Actress at The Royal Theater in Copenhagen Mrs Emma Thomsen (1863-1910) in costume. Signed and dated P.S. Krøyer April 93. Oil on canvas. 74 x 48 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of P.S. Krøyer, 1923, no. 516.

Provenance: Merchant E. Aug. Bloch, his auction 1920 no. 71, sold to director Holger Helger for DKK 1810. Bruun Rasmussen auction 507, 1988 no. 141, ill. p. 60. Bruun Rasmussen auction 763, 2006 no. 2036, ill. p. 41.

The Norwegian painter Christian Krohg (1852-1925) called Emma Thomsen "the world's most beautiful woman". She made her debut at The Royal Theatre in Copenhagen in 1883 as Johanne in J.C. Hostrup's "Eventyr på fodrejsen" (Adventures on a walking tour). Quote from Danish biographical encyclopedia, published in the period 1979-1984 (in Danish): "Her harmonious beauty meant that the minimum possible demands were placed on her education and gave her a larger repertoire than was otherwise the fate of a beginner. She sang cleanly, was sweet and endearing like the young girls of the vaudeville whose empire costume suited her."

DKK 100,000-150,000 / € 13,500-20,000



94

94

I. L. JENSEN

b. Copenhagen 1800, d. s.p. 1856

Red crown imperial. Signed I.L. Jensen. Oil on paper laid on board. 25 x 20 cm.

Provenance: Bruun Rasmussen auction 573, 1992 no. 404, ill. p. 168. Bruun Rasmussen auction 587, 1993 no. 340, ill. p. 104.

DKK 15,000–20,000 / € 2,000–2,700

95

PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

Yellow marguerites. Signed and dated Poul Fischer 84. Oil on canvas. 38 x 30 cm.

Provenance: Bruun Rasmussen auction 474, 1985 no. 137.

Fischer's first name originally was Poul, but inspired by his travels to France, where he went for the first time in 1891, he changed it to the more French-like Paul.

DKK 25,000–30,000 / € 3,350–4,000



95



96

96 QUEEN LOUISE OF DENMARK

b. Kassel 1817, d. Bernstorff manor house 1898

Pink roses and bindweed. Unsigned. Inscribed on a label on the back: "No. 711 Peinture de ... Reine Louise de Danemark". Oil on canvas. 50 x 38 cm.

Queen Louise was taught by several of the Golden Age's acclaimed painters, among others I.L. Jensen (1800-1856). His influence was often seen in her flower paintings as in this one.

Provenance: Bruun Rasmussen auction 750, 2005 no. 1839, ill. p. 271. Bruun Rasmussen auction 845, 2013 no. 19, ill. p. 33.

DKK 30,000-40,000 / € 4,000-5,350

97 P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

A bluecrown passionflower. 1869. Unsigned. Oil on canvas laid on cardboard. 25 x 17 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of P.S. Krøyer, 1923, no. 23.

Exhibited: Kunstforeningen, "P. S. Krøyer 1851-1909", Charlottenborg, 1910 no. 12.

Provenance: The artist's estate auction 1910 no.11. Acquired here by the painter Laurits Tuxen. Bruun Rasmussen auction 532, 1989 no. 136, ill. p. 115. Bruun Rasmussen auction 548, 1990 no. 17, ill. p. 30. Bruun Rasmussen Vejle auction 8, 1991 no. 66, ill. p. 27.

DKK 30,000-40,000 / € 4,000-5,350



97



98

98

PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

"Ved Sarkophagen". At the sarcophagus. 1929. Signed Paul Fischer. Oil on canvas. 57 x 75 cm.

Literature: Steffen Linvald, "Paul Fischer - københavnernes maler", 1984, mentioned with the title "Dekoratív maleri" (Decorative painting) on p. 131 in a list of Paul Fischer's paintings that he photographed and kept in private albums.

Provenance: Paul Fischer's estate auction, Winkel & Magnussen 156, 1934 no. 114. Stamp from here on the reverse of the canvas. Bruun Rasmussen auction 883, 2018 no. 170, ill. p. 78. DKK 100,000–150,000 / € 13,500–20,000

99

PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

Winter day at the market square in Lübeck, Germany, with the City Hall and the market fountain. In the foreground a police officer. Signed Paul Fischer. Oil on canvas. 63 x 42 cm. *The fountain on the market square in Lübeck was designed by the architect Hugo Schneider (1841-1925) and inaugurated in 1873. It was removed again in 1934.*

DKK 80,000-100,000 / € 10,500-13,500



99



100

100

PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

Winter day on Vesterbros Torv (Vesterbro's Square). In the background the Church of St. Elias. Signed Paul Fischer. Oil on panel. 37 x 30 cm.

The architect behind the Church of St. Elias is the National Romantic architect Martin Nyrop (1849-1921). He also designed Copenhagen's Town Hall.

DKK 40,000-50,000 / € 5,350-6,700



101

101 ^{ARR}

VALENTÍN DE ZUBIAURRE Y AGUIRREZÁBAL

b. Madrid 1879, d. s.p. 1963

"Mujer vasca". A Basque woman sitting with a basket of apples. Signed Valentín de Zubiaurre. Oil on canvas. 70 x 70 cm.

Pieces of a customs and exhibition label on the stretcher. Presumably from The Sesqui-Centennial International Exposition in Philadelphia in 1926, where Zubiaurre exhibited two paintings, no. 1952 and 1957, with the title "Basque Woman".

DKK 25,000–30,000 / € 3,350–4,000



102

102

FRITS THAULOW

b. Oslo 1847, d. Volendam 1906

View of a Venetian canal. Signed Frits Thaulow. Oil on canvas. 42 x 34 cm.

Inscribed on the stretcher: "Frits Thaulow Boulevard Berthier 1 Paris".

The artist lived in 1902 among other places in Boulevard Berthier in Paris.

Thaulow visited Venice several times, e.g. in 1897 and 1899. Both times in connection with the Biennale, which was established in 1895. In 1899, Thaulow sat on the main jury. He submitted paintings annually to the Biennale, though never with motifs from Venice. Thaulow was captivated by the special light of Venice and with each new visit he worked with new aspects of the light. According to the Norwegian art historian and Thaulow specialist Vidar Poulsson, Thaulow painted most of the Venice motifs in 1899.

Provenance: Bruun Rasmussen Auction 627, 1996 no. 203, ill. p. 203.

DKK 50,000–75,000 / € 6,700–10,000



103

103

BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

The pond at Enrumparken, Vedbæk. Signed and dated B. Wegmann 07. Oil on canvas. 82 x 108 cm.

Exhibited: Den Fries udstillingsbygning, "Arbejder af Bertha Wegmann", March 1911 no. 128. Charlottenborg, "Bertha Wegmanns Mindeudstilling", October 1926 no. 246 under the year 1910 entitled "Efterår i Enrumparken" (Autumn in the Enrum park).

Provenance: Mrs Irmelin Glahn, née Lange-Müller (1926).

DKK 50,000–60,000 / € 6,700–8,050

104

BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Fading dandelions in a glass vase. Signed B. Wegmann. Oil on paper laid on cardboard. 46 x 34 cm.

Exhibited: The Hirschsprung Collection and The Skovgaard Museum, "Bertha Wegmann. At male på mange sprog", 2022 (without number).

Literature: Gertrud Oelsner and Lene Bøgh Rønberg (ed.), "Bertha Wegmann", 2022, ill. p. 153 (ill. no. 94) and mentioned p. 157 and 159.



104

As a reviled weed that is constantly tried to be put down, but which comes back again and again and refuses to be tamed, the dandelion became an important symbolic motif for female artists in the late 19th century and also and perhaps especially for Bertha Wegmann, who often used the dandelion as a motif. She depicted it both in full bloom in all its powerful yellow splendor, but often also as here, where it has transformed into a beautiful puff flower, just as she also used the dandelion both as a main motif, as here, but also as an element in larger compositions.

Lene Bøgh Rønberg writes in detail about the dandelion as a motif and its significance for women's struggle for equal rights at the end of the 19th century and specifically for Bertha Wegmann in the article "Manglede der noget? Om Bertha Wegmanns bidrag på "Kvindernes Udstilling i 1895" in the above work about Wegmann from 2022, pp. 155-159.

Provenance: Sophie Alberti (1909). Thence by descent in the family until today.

Sophie Alberti (1846–1947) was a Danish suffragette and chairman of Kvindelig Læseforening (Women Readers' Association) from 1891 to 1921, and it was she who in 1910 had the building on Gammel Mønt in Copenhagen built for the association. Sophie Alberti was a good friend of Bertha Wegmann, who also portrayed Alberti. Wegmann has also on several occasions lived in Kvindelig Læseforening, which functioned as a 'ladies hotel', library, lecture hall, doctor's consultation, etc. for women.

DKK 40,000–60,000 / € 5,350–8,050



105

105

PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

A spring in a lush forest floor surrounded by ferns and a blooming rose bush. Signed and dated P. M. 1881. Oil on canvas. 40 x 35 cm.

Provenance: Bruun Rasmussen auction 2009, 2020 no. 19.

DKK 40,000–50,000 / € 5,350–6,700



106

106

C. F. AAGAARD

b. Odense 1833, d. Copenhagen 1895

"Klipper i en Bygmark. Optrækkende Bygevej. Motiv fra Allinge paa Bornholm". Rocks in a field, Allinge, Bornholm. Signed and dated C. F. Aagaard 1887. Oil on canvas. 106 x 188 cm.

Exhibited: Charlottenborg 1887 no. 3.

Provenance: Bruun Rasmussen auction 441, 1982 no. 328, ill. p. 127. Bruun Rasmussen auction 786, 2008 no. 317, ill. p. 235. Bruun Rasmussen auction 866, 2016 no. 78, ill. p. 76. DKK 60,000–80,000 / € 8,050–10,500



107

107

JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

Rocky beach at Kalø Vig (inlet). In the background a mill. Signed and dated Janus la Cour 1897. Oil on canvas. 124 x 192 cm.

Pieces of an exhibition label on the reverse.

Provenance: Bruun Rasmussen auction 151, 1963 no. 57.

DKK 30,000–40,000 / € 4,000–5,350

108

PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

A november day in the park near Schæffergården. Signed and dated P. Mønsted 8. Novb. 1914. Oil on canvas. 195 x 200 cm.



108

Schæffergården, formerly Jægersborghus, is a mansion near Ermelunden in Jægersborg north of Copenhagen. In 1755, royal carpenter Dietrich Schæffer took over a stable and had it rebuilt into a three-winged hunting lodge. From 1781, the mansion had several different owners, including Prince Harald (1876–1949), who in the early 20th century used it as his summer residence. The painting was executed under Prince Harald's ownership – note the two guards at their sentry box at the main entrance.

Over the years, the buildings have been restored and modernized by prominent architects such as Kaare Klint (1888–1954), Palle Suenson (1904–1987) and Vilhelm Wohlert (1920–2007). For many years the building was owned by Fondet for Dansk-Norsk Samarbejde (The Foundation for Danish-Norwegian Cooperation). DKK 200,000–300,000 / € 27,000–40,000



109

109

HARALD SLOTT-MØLLER

b. Copenhagen 1864, d. s.p. 1937

View from Canal Grande in Venice with a view towards San Giorgio Maggiore.
1910. Signed Harald Slott-Møller. Oil on canvas. 48 x 81 cm.

Presumably exhibited: Charlottenborg, "Slott-Møller Udstilling", October 1917 no. 99 with the title "Studie fra Venezia, San Giorgio maggiore ved Canale grande" (Study from Venice, San Giorgio maggiore at Canale grande), dated 1910.

DKK 30,000–40,000 / € 4,000–5,350



110

110

HARALD SLOTT-MØLLER

b. Copenhagen 1864, d. s.p. 1937

Midsummer Night. Three young women enjoying the warm, bright summer night. C. 1910. Signed Harald Slott-Møller. Oil on canvas. 67 x 85 cm.

The woman in red in the middle probably represents the artist's wife Agnes Slott-Møller (1862-1937).

A painting with the same motif entitled "Sankt Hansnat" (Midsummer Night), dated 1908 with the measurement 100 x 126 cm, was exhibited at Charlottenborg 1910 no. 435.

Provenance: Bruun Rasmussen auction 663, 1999 no. 235, ill. p. 91. Bruun Rasmussen auction 830, 2012 no. 45, ill. p. 45, here sold by the American art collector Waring Jones.

DKK 80,000–100,000 / € 10,500–13,500



111

111

LAURITS TUXEN

b. Copenhagen 1853, d. s.p. 1927

A young woman sunbathing. Signed and dated L.T. 10-8-10. Oil on canvas. 46 x 65 cm.

On the back an exhibition label from Galleria Schopinich in Milan and no. 8, and inscribed a French title: Une femme couchée dans la bruyère (A woman is lying in the heather).

In 1901, Tuxen together with his wife, Frederikke, acquired a house in Skagen, the villa they named Dagminne, to be able to live there in the summer. In the following years, Tuxen painted a number of vitalistic works from the beaches around Skagen with a focus on the naked female body. These works are a tribute to the healthy naked body that enjoys the sun, the air, the sea and the beach without any shame. Here, a young woman sunbathes in the heather near the sea.

DKK 60,000–80,000 / € 8,050–10,500



112

112

LAURITS TUXEN

b. Copenhagen 1853, d. s.p. 1927

Rhododendron bushes in the garden of Dagminne, Skagen. Signed and dated L.T. Juni 15. Oil on canvas. 63 x 84 cm.

Lise Svanholm, A Catalogue Raisonné of the Works of Laurits Tuxen, 1990, no. 1002.

In 1901, Laurits Tuxen married Frederikke Treschow (1856–1946), and together they bought the old post office in Vesterby, the outermost house in the western part of Skagen, in order to live there in the summer. They named the house Villa Dagminne, and here the Tuxen family spent many happy summers with their girls Yvonne and Nina.

Tuxen mentions in his memoirs that the Danish-born Queen Alexandra of England (1844–1925) recommended him to plant rhododendrons in his garden in Skagen. The bushes were ordered from a Danish gardener in Ghent. According to Tuxen, this was the first time someone tried to grow rhododendrons in Skagen. The garden at Dagminne became famous for its beautiful rhododendron bushes, and to this day it is a magnificent sight when they are in bloom. Tuxen himself painted the colourful bushes several times, i. a. The Art Museums of Skagen have the painting "Rhododendron i Dagminnes have. Skagen" (Rhododendrons in the garden of Dagminne, Skagen" (Inv. No. SKM258), which shows Frederikke pruning a bush. In the present painting, it is presumably also Frederikke, who is seen behind the bushes with a scarf around her head in the process of picking or pruning the flowers.

DKK 200,000–300,000 / € 27,000–40,000

FERNANDO AMORSOLO

b. Manila, Philippines 1892, d. Quezon City, Philippines 1972

Bathers. 1940s. Signed F. Amorsolo Manila. Oil on canvas laid on cardboard. 33 x 41 cm.

Provenance: Bruun Rasmussen auction 99, 1958 no. 222, here sold as "Painter unknown, indigenous girls, Manila, indistinctly signed".

Fernando Amorsolo, who has been nicknamed "the Grand Old Man of Philippine Art", is one of the most significant painters in Philippine art. He became particularly known for his evocative and light-filled depictions of the Philippine landscape, rural life and traditional Filipino culture.

Fernando Amorsolo grew up in the countryside in Daet, but after the death of his father he moved with his family to Manila with his uncle Fabián de la Rosa (1869–1937), who was a renowned artist, and at the age of 13 Amorsolo became an apprentice with him. He also became a student at The Art School of the Liceo de Manila, and later entered The University of the Philippines' School of Fine Arts, from which he graduated with great honors.

After his education, he worked, among other things, as an artist for the Pacific Commercial Company, as an illustrator for the Bureau of Public Works and as a teacher at The School of Fine Arts at the University of the Philippines, a school of which he later became director (in the years 1938–52). In 1916, he received a travel scholarship to the Academia de San Fernando in Madrid from the businessman and art patron Enrique Zóbel de Ayala (1877–1943). During the several months' stay in Madrid, Amorsolo visited museums to study the art that inspired him; for example the baroque painter Diego Velázquez (1599–1660), the French realists and impressionists such as Édouard Manet (1832–1883) and Claude Monet (1840–1926) and the contemporary Spanish artists Ignacio Zuloaga (1870–1945) and Joaquín Sorolla (1863–1923). Especially Sorolla and his use of sunlight to create dramatic effects and contrasts became a great source of inspiration for him, and during his stay he further developed and fine-tuned his own technique based on what he experienced.

Amorsolo became known for his treatment of light and ability to capture the interaction between light and shadow. His use of chiaroscuro and backlighting to highlight his figures and envelop them in a special glow is what particularly set him apart from his fellow Filipino artists and is considered one of his greatest contributions to Philippine painting.

Amorsolo worked at a time when the Philippines was undergoing major changes – i.e. the island nation, which had previously been a Spanish colony, came under American rule in 1898. Amorsolo gravitated toward the lifestyle he had become familiar with during his childhood in the countryside, which had not yet been influenced by American culture. Although he was inspired by the art of the Western world, it was the Philippine landscape and traditional Filipino culture, customs and occupations that preoccupied him. He painted bright, pastoral and sunshine-filled scenes of the daily life of Filipinos in the countryside – for example farmers harvesting rice, cooking, picking mangoes, washing clothes in the rivers, at parties and markets. He also focused on Filipina ideals of beauty and created a type – the dalagang Filipina – a woman with features that to him represent Filipina beauty and which recur in many of his works – including the present painting. When the Philippines became an independent state in 1946 after World War II, seeking to create its own national identity, Amorsolo's works, considered the epitome of Filipino culture, became an important part of this process. He also painted portraits, self-portraits and war paintings during the Second World War.



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The present painting shows one of his favorite motifs: bathing women. Amorsolo has painted several of these idyllic scenes where women bathe in a river surrounded by lush nature. Here, the river in the center of the painting is illuminated by the sun, and Amorsolo has depicted the women's reflection in the water surface with loose, vibrating brushstrokes. The foreground lies in darkness, while a few rays of sunlight find their way through the trees and fall as flashes of orange light on the stones and the seated woman in the front.

Amorsolo achieved great national and international recognition in his time, and at the height of his career, he exhibited several times both in the Philippines and abroad, including in New York, Rome and Belgium. His works have been reproduced in numerous educational books, magazines, newspapers, tourist brochures, advertisements, etc. He also received several honors and awards, including The Gold Medal of Recognition from The UNESCO National Commission. Shortly after his death in 1972, he was posthumously awarded the honor of National Artist of the Philippines as the first artist ever.

DKK 400,000–500,000 / € 53,500–67,000



114

114

MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Marie in the field. Signed M. A. Oil on canvas laid on cardboard. 42 x 31 cm.

Provenance: Bruun Rasmussen auction 795, 2008 no. 296, ill. p. 74.

The present painting is a study for a larger painting (95 x 80 cm) exhibited at Charlottenborg in 1904 with the title "Ung Pige" (Young girl), depicting the girl Marie, a neighbour of the Ancher family, working in the field. That painting was sold at Bruun Rasmussen auction 724, 2003 no. 1513, ill. p. 18 together with a letter from the artist's daughter Helga Ancher to the former owner of the larger painting. In the letter Helga Ancher tells about the motif (in Danish): "The girl in the painting was named Marie and was a kind and good girl, daughter of a poor unskilled labourer; they lived close to us, and my parents used them as models". Helga Ancher also tells about the background in the painting: "These are the fields of Skagen as they looked then".

DKK 25,000–30,000 / € 3,350–4,000

115

MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

An interior with a woman washing clothes by candlelight. Signed and dated M. A. 06. Oil on canvas. 46 x 56 cm.

DKK 30,000–50,000 / € 4,000–6,700



115



116

116 MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Danish summer landscape south of Skagen. Signed and dated M. A. 13. Oil on canvas. 40 x 52 cm.

Provenance: Bruun Rasmussen auction 747, 2005 no. 1051. Bruun Rasmussen auction 873, 2018 no. 50. DKK 50,000–60,000 / € 6,700–8,050



117

117

HANS SMIDTH

b. Nakskov 1839, d. Frederiksberg 1917

"En Gildegaard. Pinsefest paa Heden i gamle Dage". A Pentecost celebration on the heath. Signed Hans Smidth. Oil on canvas. 73 x 103 cm.

Exhibited: Charlottenborg 1898 no. 405.

Provenance: Winkel & Magnussen auction 174, 1935 no. 283, ill. p. 31.

DKK 30,000–35,000 / € 4,000–4,700

118

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Landsbygade. Slagteren sælger kød." Village street in Vinderød. The butcher sells meat. Signed and dated L.A. Ring 1899. Oil on canvas. 112 x 146 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, 1910, no. 404.

Exhibited: Charlottenborg 1899, no. 342.

Provenance: Merchant P. C. Hansen (1910). Manufacturer Volmer Lind, Ikast (1945).

Literature: Peter Hertz, "L. A. Ring 1854–1933", 1934, mentioned p. 332 and ill. p. 323.



118

"Kunst i Privateje", 1945, vol. III, mentioned and ill. p. 363. Here Herman Madsen writes the following about the collection of Volmer Lind and the present painting (in Danish): "It is the considerable collection of works of Laurits Andersen Ring, which is the center of gravity in manufacturer Volmer Lind's collection. Here are good paintings from St. Jørgens Bjerg, spring light over the old sloping houses. But the main work is the large representation from 1899, "Village street in Vinderød, the butcher sells meat". The four years L. A. Ring spent in Frederiksværk was an artistic fruitful time. He had come to a new milieu and looked with fresh eyes at the new nature and the new people who surrounded him. His stay in Frederiksværk made his colour more light and soft. He often went out to the small village of Vinderød, which possessed precisely the landscape elements, the old houses and the old trees, that he liked to depict. Peter Hertz writes in his book about L. A. Ring that the landscape setting in the painting is painted in situ, while the butcher and his vehicle are inserted from a sketch he had done at the butcher's home by Arresø. It is a picture that shows the strength with which Ring could lure the painterly power of everyday life and give it artistically inspired form. This piece is a superb centerpiece in manufacturer Volmer Lind's Ring collection."

Ring moved in 1898 to Frederiksværk in the Northern part of Zealand and here he painted several very important works from the surrounding landscape at Roskilde Fjord, Arresø and from the nearby villages such as in the present work from the village of Vinderød.

DKK 200,000–300,000 / € 27,000–40,000



119

119

FLEMISH SCHOOL, 17TH CENTURY

The Adoration of the Magi. Unsigned. Oil on oak panel. 55.5 x 76.5 cm.

DKK 30,000–40,000 / € 4,000–5,350

120

I. L. JENSEN, AFTER GEORGIUS JACOBUS VAN OS

b. Copenhagen 1800, d. s.p. 1856

Bouquet of flowers in a Greek vase, a conch and a seashell on the table with relief with putti. Unsigned. Oil on canvas. 46 x 35 cm.

Literature: Ch.A. Been, "Danmarks malerkunst I", 1902, ill. p. 189.

Marie Louise Berner and Mette Thelle, "Blomstermaler J. L. Jensen", 2018, the painting is referred to on pp. 26–28. The present painting and van Os' painting are illustrated p. 27.



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During I.L. Jensen's stay in Paris in 1822-1823, he used part of the time to copy flower painters at the Louvre by e.g. Jan van Huysum (1682-1749), Gérard van Pandonck (1746-1822) and Jan Frans van Dael (1764-1840) and also the painting by Georgius Jacobus van Os (1782-1861). Jensen mentions why he copies the other flower painters' arrangements (in Danish): "... I think I have used the winter in the best way by copying these paintings, as I have thereby learned a lot in terms of the way to draw and the effect." ("Blomstermaler J. L. Jensen", 2018, p. 26).

The present painting is referred to by the authors as by Jensen, copy after Georgius Jacobus van Os, and must have been executed in 1823, while they were both working at Sèvres. The painting by van Os is titled "Arrangement with flowers in a Greek vase, allegory of spring", dated 1817. That one at the Rijksmuseum in Amsterdam (Inv. No. SK-A-1105). The vase in the painting is an accurate reproduction of an antique vase in the Louvre.

DKK 60,000-80,000 / € 8,050-10,500

CARL BLOCH

b. Copenhagen 1834, d. s.p. 1890

Hans Tausen protecting the bishop Joachim Rønnow. 1875. Unsigned. Oil on canvas. 97 x 83 cm.

Exhibited: Foreningen for National Kunst, "Carl Bloch", 1969 no. 24.

Literature: Kunst i Privateje, vol. III, 1945, p. 248.

Provenance: County medical officer J. A. Jørgensen (1945, 1969).

The present painting is a preliminary work for the mural "Hans Tausen beskytter Bisp Joachim Rønnow" (Hans Tausen protecting bishop Joachim Rønnow) from 1876, which can be found in the ceremonial hall at the University of Copenhagen. It was originally Wilhelm Marstrand (1810–1873), who was given the task of decorating the ceremonial hall with historical scenes, but when he died in 1873, Carl Bloch was entrusted with the task of carrying out and completing the paintings. This resulted in the two large paintings "Hans Tausen beskytter Bisp Joachim Rønnow" and "Kong Jacob af Skotland besøger den unge Tycho Brahe" (King Jacob of Scotland visits the young Tycho Brahe), which he painted in the years 1875–78. In 1889–90, he painted another painting for the hall; "Biskop Brochmand lader den unge Peder Schumacher give prøve på sin lærdom for Kong Frederik III" (Bishop Brochmand lets the young Peder Schumacher test his learning for King Frederik III).

Hans Tausen was a Danish clergyman (1494–1561) and one of the central figures behind the Reformation in Denmark. Because of his sermons on the Lutheran doctrine, he met great opposition from the Roman Catholic community in Denmark, but he also gradually gained greater and greater support from the population, and in 1526 he came under the king's protection when he was appointed Frederik I's (1471–1533) chaplain. When Frederik I died in 1533, Tausen was brought before the Council of State and accused of libel and heresy by the Danish bishops in a process led by Bishop Joachim Rønnow (c. 1495–1542). Tausen was sentenced to banishment from Zealand and Scania and was subject to censorship and a ban on preaching, which caused an uproar among the Protestant citizens of Copenhagen.

Carl Bloch has depicted the dramatic riots after the sentencing at Copenhagen City Hall, where Tausen must protect Joachim Rønnow, his own judge, from the angry Copenhageners, when the bishop is going home to the bishop's palace.

DKK 80,000–100,000 / € 10,500–13,500



121



122

122

MICHAIL VASILIEVICH BOSKIN, ATTRIBUTED TO

b. Korelovschina, St. Petersburg region 1875, d. Zagorsk, Moscow region 1930

Street life at the Holy Trinity-St. Sergius Lavra at Sergiyev Posad outside Moscow. Unsigned. Oil on canvas. 52 x 93 cm.

Provenance: Johan Oluf (1888-1954), Danish diplomat, chargé d'affaires and envoy in several countries, among others Estonia, Poland, Spain, Ecuador and Peru. In the 1930s, his duty was in Estonia with e.g. diplomatic trips to Moscow. It was exactly in this period that the art-interested Johan Oluf acquired the present painting. Thence by Johan Oluf's nephew's son, until today, with residence in Denmark.

DKK 30,000-50,000 / € 4,000-6,700



123

123

VLADIMIR EGOROVICH MAKOVSKY

b. Moscow 1846, d. St. Petersburg 1920

"En reprimande". A reprimand. Signed and dated V. Makovsky 1883-1919 (in Cyrillic). Oil on canvas. 40 x 31 cm.

The present painting is the artist's variant from 1919 of his work with the same title from 1883. That one is owned by Ivanovo Regional Art Museum in Ivanovo, north-east of Moscow.

Provenance: Sverre Diesen (1880-1975). He was CEO at Kværner Brug and in that connection made business trips to Russia. In the years around the Russian revolution of 1917, he here acquired Russian art and antiques, including the present painting. Kværner Brug/Bruk was a Norwegian engineering and construction services company, leading in industrial and marine technology, energy production equipment and iron foundry.

DKK 150,000-200,000 / € 20,000-27,000



124

124

JENS JUEL

b. Balslev, Funen 1745, d. Copenhagen 1802

A pair of portraits. Captain lieutenant, later inspector at Helsingør ferry company Frans Martin Dodt (1776–1819) in uniform and his wife Catharina Dodt née Stibolt (1776–1832) in a white dress and pink shawl. The couple were married in 1801. Unsigned. Pastel on paper. Visible size 33 x 25 cm each. (2).

DKK 40,000–50,000 / € 5,350–6,700



125



124

125
DANISH PAINTER,
18TH CENTURY

Counsellor (kancelliråd), county judge Johann Jacob von Mylius (1727-1803), owner of Lindved, and his wife Johanne Marie von Mylius, née Heitmann (1744-1773). He in a red jacket and with a black bow in his hair. To the left his coat of arms. She in a pink evening gown adorned with lace. Pearls around her neck, flower tendrils in the hair. Unsigned. Oil on canvas. 78 x 64 cm each. (2).

DKK 25,000-30,000 / € 3,350-4,000



125



126

126

DAVID RYCKAERT III

b. Antwerpen 1612, d. s.p. 1661

The Village Cobbler. Unsigned. Oil on panel. 62 x 80 cm.

Provenance: Count F. C. Moltke, Bregentved. His sale "Catalogue of Valuable Pictures by Old Dutch Masters - The property of The Count F. C. Moltke of Bregentved", Winkel & Magnussen 96, in Moltke's mansion, 1931, no. 117, ill. p. 39. Bruun Rasmussen auction 34, 1952 no. 173, ill. p. 86 (here erroneously listed with the dimensions 75 x 81 cm).

DKK 40,000–50,000 / € 5,350–6,700



127

127

I. L. JENSEN

b. Copenhagen 1800, d. s.p. 1856

Still life with Crassula (Propelplante/Dampskibsskrue), flowering odontoglossum and other orchids. Signed and dated I.L. Jensen 1845. Oil on canvas. 66 x 53 cm.

In 1845, Jensen travelled to the Netherlands, France (Paris) and Germany with a longer stay in Altona, where he was fascinated by the tropical plants in the large greenhouses in Flottbeck. He painted some very exotic and distinctive paintings of orchids and succulents. He composed the exotic, brightly coloured orchids and succulents into "bouquets" in the same way he created bouquets of flowers.

Literature: Marie-Louise Berner & Mette Thelle, "Blomstermaleren J.L. Jensen. Mellem kunst og natur" (The Flower Painter J.L. Jensen. Between Art and Nature in the Golden Age), 2018, mentioned and illustrated pp. 162–163.

Provenance: Bruun Rasmussen auction 750, 2013 no. 1019, ill. p. 28.

DKK 80,000–100,000 / € 10,500–13,500



128

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JENS JUEL

b. Balslev, Funen 1745, d. Copenhagen 1802

Portrait of Kirstine Colbjørnsen, née Hofgaard (1754–1806), in a bluish silk dress with a white tulle fichu. En face to the right. C. 1790. Unsigned. Oil on canvas laid on panel. Oval. 69 x 55 cm.

The present painting is another portrait of no. 508 in Ellen Poulsen, A Catalogue Raisonné of the works of Jens Juel, 1991. That painting was in 1950 donated to the museum Falsters Minder (today Museum Lolland-Falster) (Inv. No. 4515).

Provenance: According to Ellen Poulsen (in Danish): "Another portrait [the present painting] was sold at KH auk. 303, 1973, cat. no. 93, ill. p. 33. It came from a customs officer Colbjørnsen on Møen, who had it from his father, pastor Colbjørnsen in Norway, who was the son of Kirstine Colbjørnsen [...]"

Kirstine was married the first time to Hans Tersling of Vennerslund (1736–1785) and the second time to Jacob Edvard Colbjørnsen (1744–1802).

DKK 25,000–30,000 / € 3,350–4,000



129

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JACOB BINCK, WORKSHOP, 16TH CENTURY

Portrait of King Christian III (1503-1559) as an old man in a black fur-lined suit, gold-studded beret. Dragon-shaped gem in a quadruple gold chain on the chest. Holding documents in his hands. Above left, the coat of arms of the Oldenburg kings. To the right, an inscription with the following German text: "Christian 3. Friedrich 1. Son. Regent 24 Aar. Stabt auff Kolding hus. Ao 1559. 56 Aar alt. Ligt bgrabe i Roskilde" (Christian III son of Frederik I. King for 24 years. Died at Koldinghus 1559, aged 56. Buried in Roskilde). Unsigned. Oil on canvas. 90 x 73 cm.

The painting is depicting Christian III as an old man in the 1550s and is a type previously attributed to Jost Verheiden (active from before 1554 to after 1663), but more likely executed by Jacob Binck (ca. 1500-1569). DKK 60,000-80,000 / € 8,050-10,500



130

130

DANISH PAINTER, 18TH CENTURY

Trompe l'oeil with a dead hare, almanac and a powder horn.
1741. Unsigned. Oil on canvas. 80 x 68 cm.

The almanac from 1741, which is opened on the title page with a woodcut of Rundetårn (the Round Tower), was published by the University of Copenhagen.

On the reverse a lacquer seal.

DKK 30,000 / € 4,000



131



131

HUBERT VAN RAVESTEYN

b. Dordrecht 1638, d. s.p. 1691

Still life with fish on a brown wooden table, partly covered by a crumpled blue cloth, a strainer with fish and slices of red salmon, a jug, a copper bucket, a wooden bucket, and a cod. Signed with monogram. Oil on panel. 22 x 18 cm.

Exhibited: Kunstforeningen, "Hollandske og flamske stilleben fra 1600-tallet i dansk eje", 1965 no. 70.

Literature: Poul Gammelbo, "Dutch still-life painting from the 16th to the 18th centuries in Danish collections", 1960 no. 74, ill. p. 67.

DKK 30,000–40,000 / € 4,000–5,350



132

132

JENS JUEL

b. Balslev, Funen 1745, d. Copenhagen 1802

View of the artist's childhood home, the parish clerk's residence by Gamborg Church, Funen. Unsigned. Oil on panel. 40 x 53 cm.

Exhibited: Kunsthallen Brandts Klædefabrik, "Hist hvor vejen...", 1996 no. 100.

DKK 30,000–40,000 / € 4,000–5,350

133

CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

A hilly landscape at sunset. Signed C. Holsøe. Oil on panel. 42 x 42 cm.

DKK 30,000–40,000 / € 4,000–5,350

134

JULIUS PAULSEN

b. Odense 1860, d. Copenhagen 1940

View of a coast at sunset. Signed and dated J. P. 08. Oil on canvas. 51 x 63 cm.

Provenance: Bruun Rasmussen auction 485, 1986 no. 122a.

DKK 20,000–30,000 / € 2,700–4,000



133



134



135

135

JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

"Klippeparti Capri". Cliffs at the coast of Capri. Signed and dated J. la Cour Capri Aug. 1874. Oil on canvas. 45 x 66 cm.

Rikard Magnussen, A Catalogue Raisonné of the Works of Janus la Cour, 1928, no. 356.

Provenance: Art dealer Julius Kleinsang, his auction 29 January 1912, no. 22.

DKK 30,000–40,000 / € 4,000–5,350

136

THORALD BRENDSTRUP

b. Sengeløse 1812, d. Copenhagen 1883

View of the river Tiber in Rome towards St. Peter's Basilica and Castel Sant'Angelo. Signed with monogram and dated 1850. Oil on panel. 22 x 30 cm.

In 1847, Thorald Brendstrup received a travel grant from The Royal Danish Academy of Fine Arts, and he travelled to Italy, where he stayed until 1850, i.a. in Rome, Olevano, Tivoli, and Florence.

DKK 25,000–30,000 / € 3,350–4,000

137

J. T. HANSEN

b. Randers 1848, d. s.p. 1912

View towards Acropolis, Athens. Signed and dated J. T. Hansen Athen 1893. Oil on canvas. 28 x 36 cm.

DKK 25,000–30,000 / € 3,350–4,000



136



137



138

138

PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

The Royal Palace in Athens seen from the park. Signed and dated P. Mønsted 1893. Oil on canvas. 32 x 42 cm.

In the early 1890s, Peder Mønsted stayed in Greece and spent half a year at the Royal Palace as a guest of King George I (1845–1913), who was born in Denmark. His long reign (1863–1913) spanned the formative period for the development of Greece as a modern European state. Today the palace houses the Greek parliament.

DKK 100,000–150,000 / € 13,500–20,000

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UNDER AUKTIONEN

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- 5.4 Køber er den budgiver, der opnår hammerlag. Ved hammerlaget indgås på baggrund af disse købsvilkår en bindende købs-/salgsaftale.
- 5.5 Bydes på andres vegne, hæfter budgiver som selvskyldnerkautionist for handlen.
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EFTER AUKTIONEN

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- 7.1.2 "LIVE bidding": BRK's "LIVE bidding"-software via bruun-rasmussen.dk er gratis at benytte for budgivere.
- 7.1.3 Fuldmoms: Visse genstande handles efter de gældende regler om fuldmoms. Her beregnes der moms på 25 % af både hammerslag og salær. Disse genstande er i beskrivelsen i kataloget og på bruun-rasmussen.dk mærket med symbolet "M" eller med teksten: "Dette emne handles i fuldmoms".
- 7.1.4 Kunstnerafgift: Ifølge dansk lovgivning om ophavsret skal der opkræves kunstnerafgift (følgeretsvederlag) for værker af nyere danske og visse udenlandske kunstnere, som enten er nulevende eller ikke har været døde i mere end 70 år. Kunstnerafgiften opkræves på vegne af VISDA. Disse værker er i kataloget mærket med "ARR" (Artist's Resale Right) og på bruun-rasmussen.dk med teksten "Dette emne er belagt med kunstnerafgift". Kunstnerafgiften tillægges hele hammerslaget + salær (ekskl. moms), når beløbet overstiger 300 euro, som angivet nedenfor:

Hammerslag + salær (ekskl. moms)	Betalingssats
300,01 - 50.000 euro	5%
50.000,01 - 200.000 euro	3%
200.000,01 - 350.000 euro	1%
350.000,01 - 500.000 euro	0.5%
over 500.000 euro	0.25%

Kunstnerafgiften kan ikke overstige 12.500 euro (ekskl. moms) for den enkelte genstand. Afgiften skal betales i danske kroner, og omregningskursen (EUR/DKK) fastsættes af VISDA.

- 7.1.5 Betalings-/kreditkortgebyr: BRK forbeholder sig ret til at opkræve de af indløsningsselskaberne pålagte betalings-/kreditkortgebyrer. Satserne fremgår ved budgivning via bruun-rasmussen.dk og ved betaling.

8 BETALINGSFRIST

- 8.1 Købesummen forfalder til betaling ved hammerslaget, og køber har herefter otte dage til at betale købesummen til BRK.

9 BETALINGSMÅDER

- 9.1 Betaling kan ske på følgende måder:

A: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club, JCB og China UnionPay) eller kontant (op til 14.999 kr.) i auktionssalen eller efterfølgende i en afdeling hos BRK. Bemærk, at vi ikke modtager 500-eurosedler.

B: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club og JCB) på bruun-rasmussen.dk under købers personlige side.

C: Via bankoverførsel til BRK's konto i Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

10 MOMSFRTAGELSE, -BETALING OG -DEPONERING

- 10.1 Visse købere kan vælge hvilken momstype, der skal være gældende for handlen. Valget skal meddeles BRK senest to hverdage efter købet og kan ikke omgøres.

A: Momsregistrerede virksomheder i Danmark kan vælge, at handlen skal ske efter reglerne om fuldmoms, jf. punkt 7.1.3.

B: Momsregistrerede virksomheder i et andet EU-land kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret til den udenlandske adresse, som køber har oplyst over for BRK, og som er anført på fakturaen. I sådanne tilfælde skal der afregnes moms efter de gældende regler i det land, hvor køber er momsregistreret. Det tilrådes at søge oplysning hos de lokale myndigheder. Køber kan undlade at gøre brug af muligheden for momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.

C: Købere med bopæl uden for EU kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret ud af EU. BRK udsteder så vidt muligt og mod gebyr de fornødne eksportpapirer, som skal fremvises ved toldmyndighederne. Køber kan undlade at gøre brug af muligheden for momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.

- 10.2 Momsregistrerede virksomheder i et andet EU-land og købere med bopæl uden for EU skal deponere den danske moms af fakturabeløbet hos BRK, indtil eksporten er gennemført på dokumenteret lovpligtig vis. Foretages eksporten af en af BRK godkendt speditor, skal momsen ikke deponeres. Se listen over godkendte speditorer på bruun-rasmussen.dk

11 OVERSKRIDELSE AF BETALINGSFRIST

- 11.1 Overskrides en betalingsfrist, herunder fristen i punkt 8, opkræves morarenter, som beregnes efter Nationalbankens officielle udlånsrente + 8 % om året af det skyldige beløb.
- 11.2 Betales købesummen inkl. renter ikke senest ti dage efter, at der er fremsat påkrav herom, er BRK berettiget til at søge købesummen betalt ved modregning i depositum/ved træk på bankgaranti eller at hæve købet.
- 11.3 Hæves købet, er BRK berettiget til at sælge genstanden på en ny auktion og kræve omkostningerne og en eventuel difference mellem hammerslag (samt salær), der er opnået på de to auktioner, betalt af den misligholdende køber.
- 11.4 Alle forfaldne krav (inkl. omkostninger), som ikke betales rettidigt, kan BRK i tillæg til inkasso søge inddrevet på følgende måder:

A: For købers regning sælge genstande indleveret til auktion af eller på vegne af køber. Salget kan gennemføres uden hensyntagen til en aftalt mindstepris. Genstande indleveret til auktion kan ikke kræves udleveret, så længe forfalden gæld henstår ubetalt.

B: Inddrage købers tilgodehavende hos BRK, herunder tilgodehavende fra salg af genstande indleveret af eller på vegne af køber, uanset om et sådant tilgodehavende stammer fra auktionssalg, som ligger forud for eller efter tidspunktet for købers misligholdelse.

12 AFHENTNING OG UDLEVERING

- 12.1 Ejendomsretten til en købt genstand overgår til køber, når hele købesummen inkl. eventuelle renter og gebyrer er betalt, og først herefter kan udlevering af genstanden finde sted.
- 12.2 Ved udlevering af en købt genstand forbeholder BRK sig retten til at kræve tilfredsstillende dokumentation for, at den person, som ønsker genstanden udleveret, enten selv er køberen eller er bemyndiget af køberen til at få genstanden udleveret.
- 12.3 Udlevering af visse våben kræver forevisning af gyldig våbentilladelse. Sådant krav er angivet med teksten "Køb af dette emne kræver forevisning af gyldig våbentilladelse" i kataloget og på bruun-rasmussen.dk
- 12.4 Købte genstande henligger fra hammerslaget for købers regning og risiko. Afhentning skal ske senest otte hverdage efter sidste auktionsdag.
- 12.5 Foretages afhentningen ikke rettidigt, transporteres de købte genstande til et lager for købers regning og risiko. Transporten koster 150 kr. inkl. moms pr. genstand, og opbevaringen koster 150 kr. inkl. moms pr. genstand pr. påbegyndt uge. Henligger en genstand uafhentet i så lang tid, at lagerlejen overstiger genstandens værdi, er BRK berettiget til for købers regning og risiko og uden hensyn til mindstepris at bortauktionere genstanden eller sælge den underhånden. Køber hæfter fortsat for udgifter til transport og lagerleje, der ikke dækkes ved sådant salg.
- 12.6 I henhold til gældende hvidvaskeovngivning skal køber i visse tilfælde udlevere identitetsoplysninger og fremvise billed-id til BRK, før køber kan få den købte genstand i sin besiddelse

13 FORSENDELSE

- 13.1 Er køber forhindret i selv at afhente en genstand, tilbyder BRK for købers regning og risiko at emballere og arrangere forsendelse enten med post eller speditør. Se punkt 12.2 angående legitimation.

14 EKSPORTTILLADELSE

- 14.1 For at sikre at dansk kulturarv af afgørende betydning forbliver i Danmark, kan Kulturværdiudvalget for visse genstandes vedkommende nedlægge eksportforbud. Hvis køber ønsker at eksportere en genstand ud af Danmark, hvor der er nedlagt et eksportforbud, annulleres købet, og Kulturværdiudvalget er forpligtet til at overtage genstanden til den pris, der blev opnået på auktionen. Køber kan ikke rejse krav mod BRK som følge af, at et eksportforbud bliver nedlagt.
- 14.2 Visse genstande er omfattet af Washingtonkonventionen, også kendt som CITES, der har til formål at stoppe ulovlig handel med genstande fremstillet af udryddelsestruede vilde dyr og planter. Såfremt en genstand er omfattet af Washingtonkonventionen, CITES, liste 1, vil det fremgå af beskrivelsen på bruun-rasmussen.dk og være markeret med symbolet "©" i kataloget. Følgende regler gør sig gældende:
 - A: Genstande omfattet af Washingtonkonventionen, CITES, liste 1, må kun handles, når der foreligger en dispensation i form af et såkaldt CITES-salgscertifikat. BRK indhenter det fornødne certifikat fra Naturstyrelsen, der tillader handel og eksport til lande inden for EU. Dog kan genstande, som er færdigforarbejdet før 1947, frit handles inden for EU uden et certifikat.
 - B: Det er alene genstande omfattet af Washingtonkonventionen, CITES, liste 1, som er særkilt markeret på bruun-rasmussen.dk og i kataloget. Genstande omfattet af Washingtonkonventionen, CITES, liste 2, der frit kan sælges og transporteres inden for EU, er ikke særkilt markeret.
 - C: Ved eksport til lande uden for EU skal der uanset årstallet for genstandens færdigforarbejdning altid indhentes en CITES-reeksporttilladelse fra Naturstyrelsen,

når genstanden er omfattet af Washingtonkonventionen, CITES, liste 1 og 2. Denne eksporttilladelse kan normalt indhentes problemfrit, når liste 1-genstande enten er solgt med et CITES-salgscertifikat eller er færdigforarbejdet før 1947. Liste 2-genstande opnår ligeledes normalt problemfrit en reeksporttilladelse. Eventuelle omkostninger, der opkræves af de danske myndigheder i forbindelse med udstedelse af en reeksporttilladelse, vil blive pålagt købers faktura.

- D: I forbindelse med eksport til lande uden for EU kan særlige regler gøre sig gældende ifm. den efterfølgende import, og køber opfordres til at indhente oplysninger fra egne myndigheder.

15 MANGLER VED KØBTE GENSTANDE

- 15.1 Købelovens mangelsregler kan finde anvendelse. Nedenfor er angivet et ikke udtømmende uddrag af købers mangelsbeføjelser.
- 15.2 Køber er berettiget til at annullere et køb, hvis beskrivelsen har været behæftet med væsentlige fejl, der har ført til et højere hammerslag, end en korrekt beskrivelse ville have resulteret i. I sådanne tilfælde vil den samlede købesum blive refunderet. Køber kan ikke kræve betaling af renter af købesummen eller kræve dækning af anden udgift eller tab.
- 15.3 Et køb kan ikke annulleres, og køber kan ikke kræve købesummen refunderet eller rejse noget andet krav mod BRK, hvis beskrivelsen af genstanden er i overensstemmelse med punkt 2, eller hvis en påvisning af falskneri havde krævet brug af videnskabelige metoder, der enten ikke var tilgængelige på salgstidspunktet, havde været uforholdsmæssigt omkostningskrævende at anvende eller havde ført til beskadigelse af den pågældende genstand.
- 15.4 Krav om annullering af et køb skal meddeles BRK, når køber er blevet bekendt med det forhold, der berettiger køber til at annullere købet, dog senest to år fra den seneste afhentningsdato efter punkt 12.4. Den købte genstand skal returneres til BRK i samme stand som på hammerslagstidspunktet. Overholdes disse betingelser ikke, mister køber retten til at annullere købet og kan ikke kræve købesummen refunderet. Køber er selv ansvarlig for at betale de omkostninger, der er forbundet med returnering af genstanden.

16 INDSIGELSES- OG ANSVARSBEGRÆNSNING

- 16.1 BRK tager forbehold for fejl, tekniske vanskeligheder samt udefrakommende misbrug eller forstyrrende påvirkning under auktionen. Budgivere kan ikke rejse noget krav mod BRK som følge heraf.
- 16.2 Køber er i alle tilfælde selv ansvarlig for korrekt betaling af moms og andre afgifter, gebyrer mv. i overensstemmelse med danske og udenlandske regler.
- 16.3 Medmindre andet fremgår af disse købsvilkår, kan BRK aldrig blive ansvarlig for budgivers/købers driftstab, avancetab, andre indirekte tab eller følgeskader.

17 PERSONDATAPOLITIK

- 17.1 Det er vigtigt for BRK at sikre fortrolighed og sikkerhed omkring budgivers/købers personlige oplysninger. Persondatapolitikken fremgår af bruun-rasmussen.dk.

18 KLAGE, TVISTLØSNING OG LOVVALG

- 18.1 Har budgiver/køber en klage, kan der altid rettes henvendelse til BRK.
- 18.2 Lykkes det ikke at finde en løsning, kan forbrugere sende en klage til Nævnenes Hus, Toldboden 2, 8800 Viborg, e-mail: naevneneshus.dk. Forbrugere med bopæl i et andet EU-land end Danmark kan klage til EU-Kommissionens online klageportal via hjemmesiden: <http://ec.europa.eu/odr>.
- 18.3 Tvister skal indbringes i Danmark ved Københavns Byret, jf. dog punkt 18.2. I forbrugerforhold gælder de ufravigelige værnetingsregler.

Bruun Rasmussen Kunstauktioner

Rev. 03.24

These conditions of purchase represent Bruun Rasmussen Kunstauktioner A/S' ("BRK") conditions of purchase for Live Auctions and are effective from 1 January 2017. BRK may modify the conditions of purchase at any time.

By bidding, the bidder/buyer accepts the current conditions of purchase as they appear on bruun-rasmussen.dk. The conditions of purchase are applicable to both business owners and consumers.

BEFORE THE AUCTION

1 VALUATION OF ITEMS

- 1.1 All the offered items are valued by BRK. The valuation is an estimate based on the expected hammer price, see paragraph 5.3. The estimate is based on the previous sale of similar items as well as BRK's past experience. The hammer price can therefore be higher or lower than the estimated price.

2 DESCRIPTION OF ITEMS

- 2.1 Items up for auction are presented with photographs and descriptions in catalogues and on bruun-rasmussen.dk. The description is worded according to the best of BRK's knowledge and based on detailed research in accordance with the prevailing views among experts at the time of sale.
- 2.2 The items up for auction are of an age and nature that often mean that they are in a worn, repaired or damaged condition. As a starting point everything is sold as used items. For this reason, the descriptions in the catalogue or at bruun-rasmussen.dk do not include a statement regarding the above or the condition of the item.
- 2.3 In some cases, BRK may choose to describe an item's provenance. Such a description is made if a former owner is publicly known and/or if the story of previous ownership sheds further light on the item and its background. In other cases, such information is left out of the description, for instance to meet the seller's wish for privacy.
- 2.4 It is possible that the estimate and description are revised prior to the auction. Changes are published on BRK's website.

3 PREVIEW

- 3.1 Items up for auction are presented prior to the auction in one of BRK's showrooms. Potential bidders are encouraged to inspect the items closely and are responsible for determining the condition of the items at these previews, where they also have the opportunity to consult with the valuation experts.
- 3.2 If a potential buyer does not have the opportunity to inspect the item personally, a condition report can be drafted in most cases. The description in this report has been made according to BRK's honest conviction but is not based on scientific studies. A condition report only serves as an identification and is meant as an aid to bidders who do not have the opportunity to inspect the item at the preview.

DURING THE AUCTION

4 THE ROLE OF BRK

- 4.1 The sale of an item is facilitated by BRK on behalf of the seller, and BRK always sells items up for auction at the highest price offered during the bidding round.

- 4.2 Items up for auction can have a reserve price that has been agreed upon with the seller. The price is confidential and the item cannot be sold below this price.

- 4.3 The Live Auctions are presided over by one of the Danish Ministry of Justice's appointed auctioneers, ensuring that the auctions proceed correctly and lawfully.

5 BIDDING

- 5.1 The currency used while the auctions take place is Danish kroner. The approximate amount in euro/US dollars is shown on screens in the saleroom and also on request.
- 5.2 The auctioneer determines the size of the bid increment and the pace of the auction. Bid increments usually rise by 5% - 10% compared to the previous bid. Approximately 50-100 auction lots are sold per hour.
- 5.3 The hammer price refers both to the gavel used by the auctioneer that signifies the end of a bidding round on an item and to the price (bidding amount) that the item up for auction is sold for. See paragraph 7 regarding amounts added to the hammer price.
- 5.4 The buyer is the bidder that submits the highest bid, thereby obtaining the hammer price. At the moment the hammer price is determined, a binding purchase/sale agreement is entered into based on these conditions of purchase.
- 5.5 If bids are made on behalf of others, the bidder serves as surety for the transaction.
- 5.6 Items are purchased in their present state and condition, and regardless of the type of bidding the buyer has no right to cancel his purchase, neither under the Danish Consumer Contracts Act.
- 5.7 Bidders are required, in accordance with BRK's instructions, to identify themselves and document their ability to pay, for instance by registration of a valid debit/credit card, bank guarantee or a deposit.
- 5.8 BRK may refuse to accept a bid if a sufficient guarantee of the bidder's ability to pay is not provided, or if the bidder has previously defaulted on payment obligations on purchases from BRK.
- 5.9 The overseeing auctioneer will, in consultation with the auctioneer at the podium, decide what to do in matters of dispute concerning a bidding round.

6 TYPES OF BIDDING

- 6.1 Bidding options:

IN PERSON:

Registration and obtaining the bidding paddle take place at the entrance to the saleroom. When the bidder wishes to bid, it is signalled to the auctioneer on the podium by raising the bidding paddle in the air and clearly displaying its number.

COMMISSION BIDS:

The intended maximum bid can be submitted via bruun-rasmussen.dk until the start of the auction or by e-mail, fax or phone, so that the bid is received no later than 24 hours prior to the start of the auction. A commission agent bids on behalf of the bidder within the limits of the stated maximum bid. The commission agent will always bid the lowest possible amount to achieve the hammer price.

TELEPHONE BID:

With certain items it is possible to have a BRK employee call the bidder over the phone. The employee will then bid on behalf of the bidder during the auction. The service can be booked via bruun-rasmussen.dk up until three hours before the auction is set to begin.

LIVE BIDDING:

It is possible to follow the auction live and bid on the auction lots via bruun-rasmussen.dk.

PRE-AUCTION:

Some Live Auctions are preceded by an online auction. The highest bids from the online auction then represent the starting bids at the following Live Auction.

AFTER THE AUCTION

7 AMOUNTS ADDED TO THE HAMMER PRICE

- 7.1 In addition to the hammer price, see paragraph 5.3, the buyer pays a buyer's premium for the individual items as well as the other amounts described below if the conditions for these are applicable. The total amount that the buyer pays to BRK is called the "purchase price".
- 7.1.1 Buyer's Premium: The hammer price always includes an additional fee to BRK. At the Live Auctions, the fee is 25,6% of the hammer price + VAT of the fee, 32% in total. For stamps and coins, the fee is 20% of the hammer price + VAT of the fee, a total of 25%.
- 7.1.2 "LIVE Bidding": BRK's "LIVE Bidding" software is free to use for bidders on bruun-rasmussen.dk.
- 7.1.3 Full VAT: Certain items are sold at auction in accordance with the current rules regarding full VAT. In such a situation, a VAT of 25% is imposed on both the hammer price and the buyer's premium. These items are marked in the catalogue and on bruun-rasmussen.dk with the symbol "*", or with the text: "This item is subject to full VAT".
- 7.1.4 Artist's Resale Right: In accordance with Danish copyright law, a royalty fee covering the Artist's Resale Right has to be charged for works by newer Danish artists, and some foreign artists, who are either alive or have not been dead for more than 70 years. The royalty fee covering the Artist's Resale Right is charged on behalf of VISDA (Visual Rights Denmark). These works are marked "ARR" in the printed catalogue, and on bruun-rasmussen.dk the description of the works includes the text: "This lot is subject to the Artist's Resale Right". The royalty fee covering the Artist's Resale Right is added to the hammer price + the buyer's premium (excluding VAT) if the amount exceeds EUR 300, as indicated below:

Hammer price + buyer's premium (ex. VAT)	Payment Rate
300,01 - 50,000 euro	5%
50,000,01 - 200,000 euro	3%
200,000,01 - 350,000 euro	1%
350,000,01 - 500,000 euro	0.5%
over 500,000 euro	0.25%

The royalty fee covering the Artist's Resale Right cannot exceed EUR 12,500 (excluding VAT) for each item. The fee must be paid in Danish kroner, and the conversion rate (EUR/DKK) is set by VISDA.

- 7.1.5 Debit/Credit Card Fee: Amounts Added to the Hammer Price: BRK reserves the right to charge the debit/credit card fees imposed by the payment services companies. The rates will appear when bidding on bruun-rasmussen.dk and at payment.

8 PAYMENT DEADLINE

- 8.1 The purchase price falls due after the hammer price has been determined, and then the buyer has eight days to pay BRK the purchase price.

9 PAYMENT METHODS

- 9.1 The payment can be made in the following ways:
- A: With debit/credit card (Visa, MasterCard, Maestro, Diners Club, China UnionPay and JCB) or cash (up to DKK 14.999) in the saleroom or subsequently at one of

BRK's locations. Please note that we do not accept EUR 500 banknotes.

- B: With debit/credit card (Dankort, Visa, MasterCard, Diners Club and JCB) via BRK's website on the buyer's personal page.
- C: By bank transfer into BRK's account with Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

10 VAT EXEMPTION, PAYMENT & DEPOSIT

- 10.1 Some buyers can choose which type of VAT should apply to the transaction. The choice has to be communicated to BRK no later than two working days after the purchase and cannot be changed subsequently.
- A: Businesses in Denmark registered for VAT can decide that the transaction is to be conducted in accordance with the rules for full VAT, see paragraph 7.1.3.
- B: Businesses registered for VAT in another EU Member State can be exempted from paying Danish VAT if it can be proved that the item has been transported to the foreign address that the buyer has registered with BRK and which is written on the invoice. In such cases, the VAT should be settled according to the rules applicable in the country where the buyer is registered for VAT. It is advisable to consult with the local authorities. The buyer can decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.
- C: Buyers residing outside the EU can be exempted from Danish VAT if it can be proved that the item has been transported out of the EU. To the extent possible and for a fee, BRK can issue the necessary export documents for the customs authorities. The buyer may decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.
- 10.2 Companies registered for VAT in another EU Member State and buyers residing outside the EU must deposit the Danish VAT on the amount invoiced with BRK until the export process has been completed in a documented, lawful fashion. If the export is undertaken by one of BRK's authorized forwarding agents, the VAT does not have to be deposited. See the list of authorized forwarding agents on bruun-rasmussen.dk.

11 OVERDUE PAYMENTS

- 11.1 If payment is made after a deadline, including the deadline specified in paragraph 8, interest on overdue payments will be charged and estimated in accordance with the Danish Central Bank's official lending rate + 8% per year on the amount due.
- 11.2 If the purchase price, including interest, has still not been paid ten days after the demand for payment has been made, BRK is entitled to seek the purchase price paid by making a set-off against the deposit/by drawing on the bank guarantee or to cancel the purchase.
- 11.3 If the purchase is cancelled, BRK is entitled to sell the item at a new auction and demand the costs and any difference between the new and the earlier hammer price (including the buyer's premium) covered by the defaulting buyer.
- 11.4 In addition to debt collection, BRK may seek recovery of all due claims (including costs) not paid in a timely manner in the following ways:
- A: Making the buyer cover the costs of selling items consigned to auction by or on behalf of the buyer. The sale can be conducted without regard to an agreed reserve price. Items consigned for auction cannot be collected as long as overdue debts are unpaid.
- B: Seizing the buyer's remaining balance with BRK, including the balance from the sale of items consigned by or on behalf of the buyer, regardless of whether such receivables derive from auction sales prior to or after the date of the buyer's default on the payment.

12 PICK-UP & COLLECTION

- 12.1 The title to a purchased item passes to the buyer when the full purchase price, including any interest and fees, has been paid, and only then can the collection of an item take place.
- 12.2 In connection with the collection of a purchased item, BRK reserves the right to demand satisfactory documentation that the person who wants to pick up the item is either the buyer himself/herself or authorized by the buyer to receive the item on his/her behalf.
- 12.3 The collection of certain weapons requires presentation of a valid weapons certificate. Items with such requirements are listed with the text: "The purchase of this item requires the presentation of a valid weapons certificate" in the catalogue and on bruun-rasmussen.dk.
- 12.4 Purchased items are stored after the auction at the buyer's expense and risk. Pick-up must take place no later than eight working days after the last auction day.
- 12.5 If the item(s) is/are not picked up on time, the purchased items will be transported to a warehouse at the buyer's risk and expense. The transport costs are DKK 150 including VAT per item and the storage costs are DKK 150 including VAT per item for each week or part of a week. If an item is left unclaimed for an amount of time that results in the storage costs exceeding the value of the item, BRK will be entitled to, at the buyer's expense and risk and without regard to the reserve price, sell the item at an auction or privately. The buyer is still liable for the costs of transportation and storage not covered by such sale.
- 12.6 In accordance with current anti-money laundering laws, the buyer must in certain cases submit personal information and present a photo ID to BRK before the buyer can have the purchased item placed in his possession.

13 SHIPPING

- 13.1 If the buyer is unable to pick up the purchased item, BRK offers to pack and arrange delivery either by mail or by freight forwarder at the buyer's risk and expense. See paragraph 12.2 regarding identification.

14 EXPORT LICENSE

- 14.1 To ensure that Danish cultural heritage of vital importance remains in Denmark, the Danish Cultural Assets Commission can place an export ban on certain items. If the buyer wishes to export an item that is subject to an export ban in Denmark, the purchase will be cancelled and the Danish Cultural Assets Commission is obliged to acquire ownership of the item for the price obtained at auction. The buyer cannot raise any claims against BRK as a result of an export ban.
- 14.2 Certain items are included in the Washington Convention, also known as CITES. The purpose of CITES is to stop the trade of items made with endangered species and flora. If the item is included in the Washington Convention, CITES, Appendix 1, this will appear in the description of the item on bruun-rasmussen.dk and be marked with the symbol "☉" in the catalogue. The following rules are applicable:

A: Items that are included in the Washington Convention, CITES, Appendix 1, can only be traded when a dispensation in the form of a CITES certificate has been obtained. BRK obtains the required certificate from the Danish Nature Agency that allows trade and export to countries within the EU. Items that were produced before 1947 can, however, be freely traded within the EU without a certificate.

B: It is only items included in the Washington Convention, CITES, Appendix 1 that are marked individually on bruun-rasmussen.dk and in our catalogue. Items included in the Washington Convention, CITES, Appendix 2, which can be freely sold and transported within the EU, are not individually marked.

C: Export to countries outside the EU must, regardless of the year of the item's production, always procure a CITES re-export permit from the Danish Nature Agency if the item is included in the Washington Convention, Appendix 1 and 2. This export permit can usually be

obtained without problems, if the item is either sold with a CITES certificate or was made prior to 1947. Appendix 2 items usually also receive a re-export permit without problems. Any fees charged by the Danish authorities in connection with the issuance of a re-export permit will be added to the buyer's invoice.

D: In connection with export to other countries outside the EU, special rules may apply concerning the subsequent import, and the buyer is encouraged to consult the relevant local authorities about this issue.

15 DEFECTS IN THE PURCHASED ITEMS

- 15.1 The lack of conformity rules of the Danish Sale of Goods Act may apply. Below is a non-exhaustive excerpt of the buyer's remedies in regard to lack of conformity.
- 15.2 The buyer is entitled to cancel a purchase if the description contained significant errors that have led to a higher hammer price than a correct description would have resulted in. In such cases, the total purchase price will be refunded. The buyer cannot demand payment of interest on the purchase price or demand payment of any other expenses or losses.
- 15.3 A purchase cannot be cancelled and the buyer cannot demand a refund of the purchase price or raise any other claims against BRK if the description of the item is in compliance with paragraph 2. The same applies if evidence of forgery has required the use of scientific methods that were either not available at the time of sale, were excessively costly to use or led to the damage of the item in question.
- 15.4 Claims for a cancellation of a purchase must be notified to BRK when the buyer has discovered the fact that entitles the buyer to cancel the purchase. This notice, however, has to be given no later than two years after the final pick-up date according to paragraph 12.4. The item purchased must be returned to BRK in the same condition as it was on the day it was sold at auction. If these conditions are not met, the buyer loses the right to cancel the purchase and cannot claim a refund of the purchase price. The buyer is responsible for paying the costs associated with the return of the item.

16 OBJECTIONS & LIMITATIONS OF LIABILITY

- 16.1 BRK is aware that errors, technical difficulties and external abuse or disruptive influences may occur during the auction. Bidders cannot raise any claims against BRK as a result of such events.
- 16.2 The buyer is always responsible for the correct payment of VAT and other costs, fees etc. in accordance with Danish and foreign regulations.
- 16.3 Unless otherwise stated in these conditions of purchase, BRK may never be held liable for bidders'/buyers' operating loss, loss of profits, other indirect losses or consequential loss.

17 PRIVACY POLICY

- 17.1 It is important to BRK to ensure confidentiality and security regarding the bidder's/buyer's personal information. The privacy policy can be found on bruun-rasmussen.dk.

18 COMPLAINTS, DISPUTE RESOLUTION AND APPLICABLE LAW

- 18.1 BRK can always be contacted if the bidder/buyer has a complaint.
- 18.2 If the dispute cannot be resolved, the consumer can submit a complaint to the Complaint Resolution Centre, Nævnenes Hus, Toldboden 2, 8800 Viborg, Denmark, email: naevneshus.dk. Consumers residing in another EU country than Denmark can submit their complaint to the European Commission's Online Dispute Resolution platform via the website: <http://ec.europa.eu/odr>.
- 18.3 In Denmark, disputes must be brought before the City Court of Copenhagen, but see paragraphs 18.2. The mandatory rules on jurisdiction apply to consumer interests.

Bruun Rasmussen Auctioneers

The above is an English translation of the Danish version of the Conditions of Purchase. In case of a dispute, only the Danish version of the present Conditions of Purchase of Bruun Rasmussen is valid.

Rev. 03.24

